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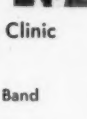
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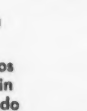
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A magazine dedicated to the advancement of school music—edited for music directors, teachers, students, and parents. Used as a teaching aid and music motivator in schools and colleges throughout America and many foreign countries.

Vol. 27, No. 8

April, 1956

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"They Are Making America Musical"



J. Loran Mercer of Wheeling, West Virginia
State Chairman, American School Band Directors Association

"I think everyone should be given the opportunity to participate in some form of music because of its outstanding opportunities for cultural and educational advancement. It gives the student the feeling of belonging as well as learning to cooperate with his fellow students in producing something musically worthwhile," says J. Loran Mercer, West Virginia State Membership Chairman of the American School Band Directors Association, and Director of Bands, Warwood High School, Wheeling, West Virginia.

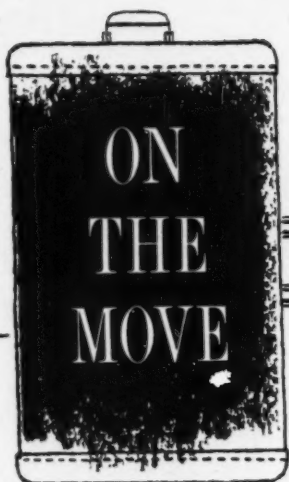
Mr. Mercer received his B.S. Degree in Public School Music from Duquesne University, Pittsburgh, Pa. He attended courses at Carnegie Institute of Technology, Pittsburgh for five summers, and received his M.A. in Music Education at Marshall College, Huntington, West Virginia.

His teaching career began 20 years ago when he joined the staff at Warwood High School, Wheeling, West Virginia, his present position. During this time, his bands, soloists, and ensembles have been consistent first division superior winners. He is an outstanding pianist and choirmaster. Though his school is classified as "C", his groups have entered competition in Class "A" since 1945. In 1951, his band was given an all-expense paid trip to the Paul Whiteman TV Show, having won the national contest sponsored by Whiteman. His community presented him with a check for \$1000.00 as a result of this honor.

He is a member of Phi Mu Alpha, American Guild of Organists, and Past President of Regional Bandmasters Association. He is justly proud of his wife Helen, a son 17, Donald, his first clarinetist, and son William, 2. He is proud too, of the father-son tennis team that won the Ohio Valley tournament in 1955.

The **SCHOOL MUSICIAN** is proud to present J. Loran Mercer, a great man who is truly "Making America Musical."





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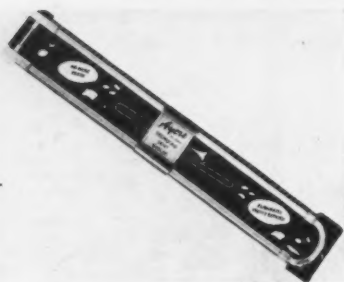
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SMART IDEAS



Wexler Has New Trombone Slide Dent Shields



Here's good news for every trombone player, professional or student—and every school bandmaster.

David Wexler & Co., Chicago wholesalers, again come up with a fine new idea in Ayer's trombone dent shields.

These new slide guards save money, avoid aggravation, lengthen the life of the instrument. They fit easily over slides, do not mar the metal. Transparent, they show the brass clearly.

The school bandmaster should welcome these new slides, as they will enable the student to attend class regularly without a dent in his trombone slides. The professional player will find these guards indispensable—not only because they protect his expensive instrument—but also because they save repair expense and assure uninterrupted use of his trombone. List price per set, \$2.00.

David Wexler & Co., offices are located at 823 So. Wabash, Chicago 5, Illinois. Be sure to mention **THE SCHOOL MUSICIAN** when you ask about the new guards at your local music store.

New Filmstrip Catalog Available Thru

Jam Handy

New instructional materials to help teachers have just been added in a new catalog issued by The Jam Handy Organization.

The catalog describes 400 class-tested filmstrips in both color and black

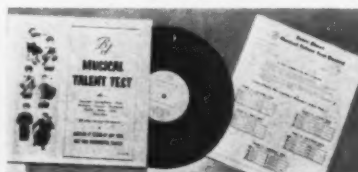
and white. New kits for 1956 release are described.

The materials, including recordings which are provided with some of the filmstrips, are listed by subject area, for easy reference. Curriculum areas include Reading Readiness, Primary Literature, Music, Health, Science, Social Studies, Nature Study, History, Geography, Arithmetic, Physics, Mathematics, Shop Training, and Safety.

Many illustrations from key frames of the new filmstrips are shown. Prices are listed.

Among the latest releases are Music Stories, in color, recent filmstrip award winners. These are accompanied by long-playing records. Narration is combined with selected musical themes on one side of the records and the reverse gives the full orchestral rendition of the compositions. In harmony with the nationality and theme of the music, each story is visualized.

The new catalog is available now from The Jam Handy Organization, 2821 East Grand Boulevard, Detroit 11, Michigan, and from all authorized Jam Handy dealers. Be sure to mention **THE SCHOOL MUSICIAN** when writing.



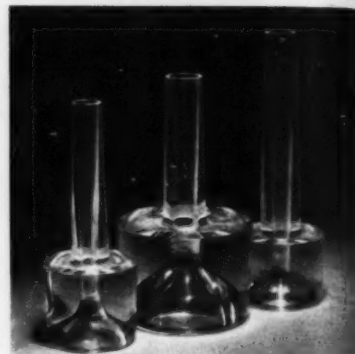
New Musical Talent Test Available Through Dealers

A new musical test is now available on 33 1/3 rpm record, it is announced by Buegeleisen & Jacobson, Inc., distributors of Martin Freres, Coudet, Jean Martin, LaMonte and other instruments widely used in school music education programs.

The B&J Musical Talent Test, running 12 minutes, quizzes the candidate on volume, pitch, "ear," rhythm and memory. Score sheets are provided for check-off by the students as they listen to the record. Grading is done on the basis of five points for each correct answer, with one point additional for

(Turn to page 18)

New Modern Plexiglas Mouthpieces Make Debut



The modern styling pictured above is a pretty characteristic introduction to the new 1956 Pivot System Mouthpiece for trumpet, cornet and trombone. Mr. Donald S. Reinhardt, noted author educator, acoustition and originator of the famed Pivot System for all brass instruments has designed this mouthpiece by present day playing standards!

For temperature, feel, taste, cleanliness, beauty and playing qualities, this mouthpiece is one of the greatest!

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If you want a mouthpiece of professional quality that "blows" the same at the cold Thanksgiving football game, the Spring band concert or the hot Fourth of July parade—try it and see. There's a size to fit every players need, too.

For more information see your favorite dealer or write: Lloyd Weldy, exclusive distributor, P. O. Box 2191, Tucson, Arizona. A mention of **THE SCHOOL MUSICIAN** would be greatly appreciated.

MSM Co. Now Has Sousaphone Bell Design Covers

Musical Specialties Mfg. Co., makers of Sousaphone Bell Covers, announces the availability of Design Covers. Mas-

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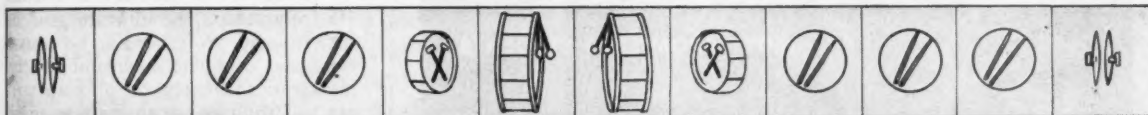
Young, energetic Richard Schory writes all the intricate drum beats and instructs the section both on the field and in the Concert Hall.

The Tenor Drums are featured in horizontal position as shown.



Richard Schory, leader of percussion section with Ludwig's new "Verti-holder" for tenor drums.

LAYOUT OF MARCHING DRUM SECTION



Northwestern's marching drum section looks like this! Notice bass and tenor drums in center location to preserve the rhythmic core

of the band. All drums are Ludwig silver flash "Super-Classics". 12" x 15", 12" x 17" tenors, and 10" x 28" Scotch bass.



CONCERT FORMATION

This picture shows the Concert Formation of the section ready for action. The Ludwig Symphony model tympani are sizes: 32", 28", 26", and 24". Parade drums are size 12" x 15" Ludwig Super Classics. Concert drum; 6 1/2" x 14". Bass drum: 20" x 40". Tenor drums; 12" x 17".

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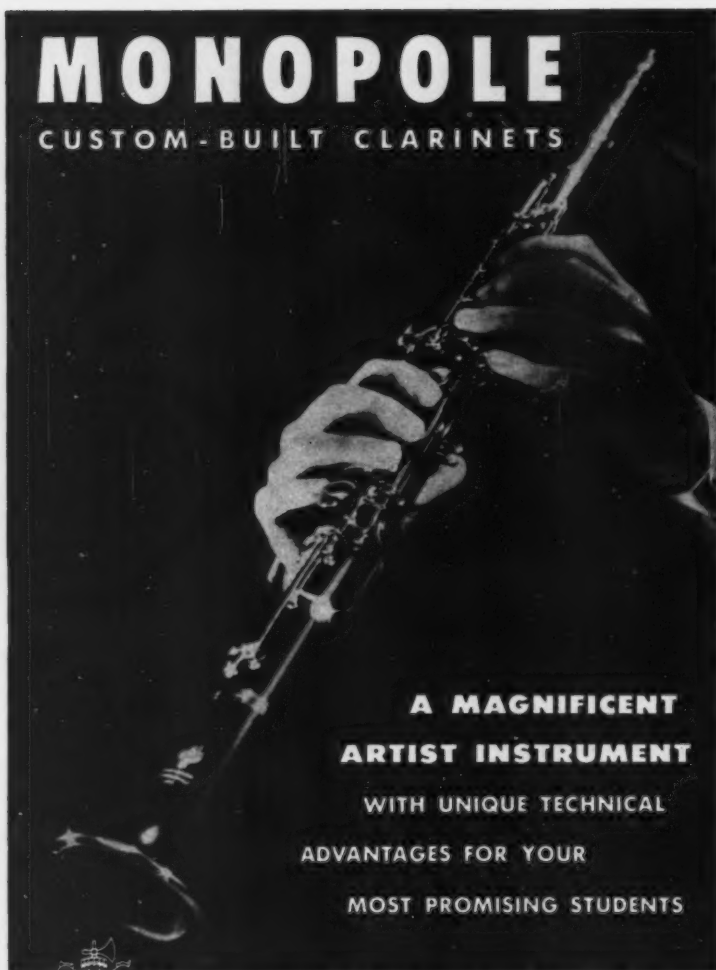
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Roth-Reynolds Announces New "Leonard Smith" Cornet And Trumpet

"An entirely new concept of cornet and trumpet playing as well as the manufacturing of the instruments themselves has been inaugurated," stated Heinrich Roth, president of the F. A. Reynolds Co., Inc., "for Leonard B. Smith has distinguished himself as an eminent artist on both instruments. He truly reflects the ultimate goal of students and professionals; his versatility and complete command of the intricacies and execution of both cornet and trumpet are an inspiration to everyone who has heard him play."

"There are distinct areas for cornet or trumpet," continued Mr. Roth, "and



Leonard Smith, famed cornet and trumpet virtuoso and conductor examining the new Contempora cornet and trumpet that he helped design.

the musician who proposes to master the instrument must look to the complete picture of playing both instru-

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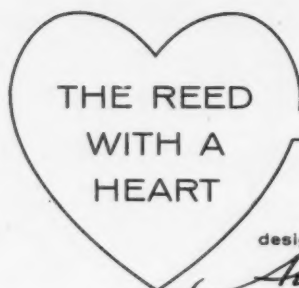
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ments exceptionally well. This demands a knowledge of the characteristics of both cornet and trumpet as instruments, in addition to their individual repertoires. In cooperation with Mr. Smith, a "matched" set of cornet and trumpet possessing similar capacities for response, intonation, brilliance and general "feel" of the instrument, will soon be available through the many hundreds of Roth-Reynolds dealers throughout the United States and Europe."

The new LEONARD SMITH models of Reynolds Contemporanea will be available as a matched set or as individual models of either trumpet and cornet. The student or professional who intends to handle solo cornet work in concert and symphonic bands as well as the exacting trumpet requirements of symphony playing will have available a matched set of instruments in the same manner that the discriminating player seeks balance and identical characteristics in woodwinds.

Leonard B. Smith has long been recognized as a leading cornet and trumpet soloist and has an "All-American" background to his artistry. He studied under such famous musicians as Ernest S. Williams, Mayhew L. Lake, Erik Leidzen, Rosario Scalero and Pierre Henrotte. He attended public schools in Poughkeepsie, N. Y. and won a scholarship at the New York Military Academy. Later he attended Ernest Williams School of Music, New York University and the Curtis Institute.

For six years he was cornet soloist with the celebrated Goldman Band; first trumpeter with the Detroit Symphony Orchestra for six seasons; also with the Philadelphia Orchestra, Ford Sunday Evening Hour Orchestra and the George Barrere Little Symphony.

Mr. Smith taught at Wayne University, Detroit, and for a time was Director of Bands at the University of Detroit. He is a writer-member of ASCAP and also a member of the American Bandmasters' Association, Kappa Kappa Psi and many other musical organizations.

For three and one-half years he served in the United States Navy Band as cornet soloist and now directs and appears with his own famous "Leonard Smith Band of Detroit."

In recent years Mr. Smith has appeared as featured clinician throughout the country as an eminent conductor, premier soloist, composer and arranger and clinic critic. He has published many works for the trumpet and cornet including his famous "Treasury of Scales" and continues to popularize the fine work for his instruments on re-

(Turn to page 62)

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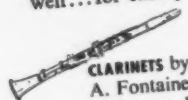
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The Clarinet Corner

By David Kaplan

Send all questions direct to David Kaplan, Instructor of Woodwind Instruments, West Texas State College, Canyon, Texas.

The Bass Clarinet

The bass clarinet embouchure is sometimes difficult for the young student to understand. Usually the bass clarinetist is a transfer from the B \flat . Now, there is a very REAL difference between the B \flat and bass embouchure. Whereas the B \flat requires firmness and power from all around, the bass clarinet requires something distinct and different. To the student the confusion begins when the bass clarinet embouchure is explained. In simple terms the bass clarinet embouchure must be neither overly stiff or overly loose. A few minutes demonstration will show the absurdity of trying to transfer the firm clarinet bite to the bass; the rigid clarinet embouchure applied to the bass results in squawking since the tightening produces the upper harmonics. On the other hand it must be shown how a completely loose embouchure gives a miserable ill-defined tone. What is needed then is a RELAXED embouchure, especially in the lower portion; there will be more pressure from the top than from the lower. In many ways we can liken the bass clarinet embouchure to that of the sax. Another point that needs mentioning is this: avoid putting too much lower lip over the teeth. The bottom lip here acts something like the bottom lip of the bassoon embouchure in that it exerts little pressure and serves as a kind of resting place for the reed. It should be remembered then, that the firm embouchure on bass results in a squawky hard tone while the loose embouchure gives only a flat uninteresting sound.

Proper reed and mouthpiece are important factors. Some have advocated the medium open lay plus a soft reed. We should watch generalizations and guard against them. Certainly some can benefit from such a combination but others might need a heavier reed or slightly less open lay, etc. etc. It is probably safe to state that the young student should play a mouthpiece that avoids the extremes. In other words the lay should be neither too open or closed. A good well built mouthpiece in the medium measurement should usually be recommended.

The upper register from C, third space, on up is a frightening thing for most students. This too is largely a

matter of embouchure. The lips are either too firm or too loose — usually the former. The transfer students from the B \flat are used to adding pressure as they go into the higher register. This of course must not be done with the bass clarinet. Only a minimum amount of pressure should be used. Instead of tightening up as the higher register is approached the lips should get more relaxed. True, this register does have a quality that is "strange" on first hearings but like most things, practice, listening, and embouchure development will improve the sound. It can be noted that the bass clarinet embouchure must be flexible.

Need all brass clarinet players be transfers from the B \flat or from sax? Obviously the B \flat is an easy source and good bass clarinet players have developed from good B \flat players. Starting students directly on the bass however, can and should be promoted. The problems of selection are then paramount; finding the right students in the 6th, 7th, or 8th grades becomes the task.

Suitable teaching materials for the bass clarinet are at a minimum. If we admit that the bass clarinet is a "respectable" instrument in its own right replete with individual capacities et al then we must insist on a literature independent of the B \flat clarinet. Accompanying the popularity of the bass clarinet in our public schools must be a wealth of suitable texts, studies, and solo materials. The bass clarinet is an instrument rich in tonal resources. Let us hope that the possibilities of the instrument will be brought to the fore by interesting and appropriate teaching materials.

Nuggets of News

Some communities operate city wide contests or festivals in which all the grade, junior high, and/or high school pupils must participate. In some cities the contest is purely a grade school affair. All students in the city's instrumental program must participate. The Davenport (Iowa) Public Schools have had a city wide festival for some years.

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Forged nickel silver keys take a lot more punishment

Like anything fine, a clarinet should be handled with care. But you know how youngsters are. A careless moment, a burst of exuberance, and *oops!* The clarinet lies on the floor with a snapped-off key and youthful tears are in the offing.

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In Canada: Boosey and Hawkes Ltd., Toronto

Noted judges are on hand to offer critic sheets. The following list includes some of the clarinet music on the Davenport list:

Easy: Air, Phillips; Suite Miniature, Gretchaninoff; Spirit Dance, Gluck; Langenus numbers.

Medium: Concert & Contest Collection—Edited by Voxman; Langenus Clarinet Repertoire.

Advanced: 1st Fantasy, Marty; 1st Concertino, Guilhaud; 15 Solos de Concert, Bonade.

There is certainly incentive for study in this plan. Note also that each grade school student will have studied at least one decent solo and performed it!

New Music Reviews

Pre-Views of the Orchestra & Band for Clarinet—Reifsnnyder & Miller, De Kay Publishers, Newark, N.J., 1955, \$1.00, 32 pp.

Last month this publication was only briefly noted. One is impressed first with the clarity of presentation in this book. The pages are not cluttered with paragraphs of written instructions. The optimistic authors have left this to the teacher. The printing is large, the pages neat and well spaced. Some texts go overboard with diagrams, instructions, and the like. Since this text includes no instructions it is quite important that the teacher using it be familiar with the clarinet and its problems; if this is clearly understood the text can be profitably used.

On the first page e, d, and c are offered and as quarter notes NOT whole notes. This may be a pretty good idea because the scads of whole notes at the beginning of a text tire the embouchure; used later they help in strengthening the embouchure. Page 2 offers b plus a review of the others in quarters and halves. The next page introduces "a" plus reviews and whole notes. Thumb f and B \flat are found on the next page plus the key signature. Open g and low g are introduced on page 5. Familiar duets and little solos may be found throughout the text. Low f is obtained scalewise in descending motion—the natural way. Pages 11 and 12 treat the eight notes and low e. Here is a crucial point in most texts. The mistake that most texts seem to make is to move too fast into the upper register before sufficient low register materials have been offered. Keeping the student in the lower register a little longer will help to strengthen the embouchure and thus prepare the way for a better upper register. Pages 12 and 13 do offer some low note study.

The upper register is introduced via the overtone method. The authors use

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April, 1956

c up to g as the starting point. Here as well as at a few other spots some words of advice would be proper. With some students it seems best to work a up to e, B \flat up to F, before reaching the author's c up to g, but this is a minor point which the intelligent teacher can easily rectify. Immediately following the higher register are some chalumeau things.

The introduction of the "break" is another crucial point. Some words would have been useful here on page 19 but in any event the teacher must have some authoritative explanations ready. The break is here introduced in ascending motion, a-b-a-c, a-c,g-b g-c. There are certainly various opinions to the subject but it seems to me that the logical way of introducing something new is through something already learned. Thus, starting on c and working down seems easier than the reverse. Important too is that the student sees how the right hand may be retained in moving across the break; this "preparation" of the right hand is an important concept which too few books mention.

In this text the range does not exceed high c. Other topics covered are: scales, chromatic scale, some alternates, and alla breve. Items like 6/8, 16th notes or tonguing exercises are not treated here. The method attempts to be only a beginning text; it probably fulfills about a semesters work.

The big advantage here is the clarity of presentation. With a competent teacher this Pre-View can be well used in either the class or private approach. Volume 2 is now in preparation.

* * *

Your Concert Reader — Gornston & Haffnagle, B F Wood, 1955, \$1.00

It occurs to me that this text would make useful supplementary material after the first stage or during the latter part of it. These books are published for instruments in B \flat , C, E \flat , F, Bass clef, and drums. The range insofar as the B \flat book is concerned is rather limited-middle c to d fourth line. This cautious approach provides an easy cornet range but a rather restricted clarinet range. However, the purpose of the text is to teach reading and this is done in some interesting ways. Changes in tempi, keys, nuances, dynamics, et al abound so as to give the student training in reading music. When the student can respond quickly to changes in mood, key, and meter he is on his way to becoming a better band or orchestra member. If the *Concert Reader* can stimulate such growth then "hooray" for our side. Look it over.

(Turn to page 73)



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April, 1956

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15

THE ACCORDION IS NOW ACCREDITED

By William Palmer

Just six years ago one of Houston, Texas' most prominent musicians was conducting a round-table discussion in one of the public schools. A part of that discussion went something like this:

"Does anyone here have ambitions to become a professional musician?"

A hand went up.

"What instrument do you play, young lady?"

"The piano-accordion."

"And just what do you intend to do with such an instrument?"

"I am going to be a concert accordionist."

The reaction that followed this statement was one of complete incredulity:

"A concert artist, with an accordion? Impossible!"

In the discussion that followed, the musician emphasized his opinion that

the accordion could never be used in such a manner, and that anyone with ideas of this sort was doomed to utter failure.

The young lady in this scene was Miss Lynlee Barry, who since that day has played scores of successful concerts, including an appearance last September with the Houston Youth Symphony under the direction of Howard Webb. Although she is only 19 years old, she is already well on her way toward her goal.

In all the recorded history of music, no new instrument has come into general acceptance as quickly as the piano accordion. Introduced into the United States in this century, it now ranks second only to the piano as an instrument for private study.

As instructor of accordion at the University of Houston, where the accordion is accepted for applied credit toward a degree, I have the privilege of working with many young students whose ambitions parallel that of Miss Barry.

The accordion is proving itself at U of H. At the end of each semester, every student must play three selections before a jury composed of professors of music. They must also turn in at least one written accordion arrangement or composition. The Accordion Department never fails to receive many compliments on its high standards and on the remarkable performance of its students.

As a foundation instrument, the piano accordion is unexcelled. The treble keyboard is similar to the piano or the organ, and thus it provides all the musical foundation offered by these instruments, PLUS the special knowledge of chords and progressions afforded by a study of the bass keyboard, which is based on important fundamental principles of harmony. Because of this fact, accordion students usually make an exceptionally fine showing in theory and harmony classes.

The program of study followed by students at the University of Houston is educationally sound. They are first introduced to the smaller organ works of J. S. Bach. The accordion is, after all, a small portable organ. Many famous organists have commented on the accuracy with which many of Bach's organ compositions may be transcribed for the accordion. Later the students learn selections from the "Well Tempered Clavier." The accordion is capable of producing, as far as pitch is concerned, the same register combinations as the harpsichord, and in this respect these numbers are more accurately played on the accordion than on the piano.

A considerable amount of fine modern literature is becoming available to

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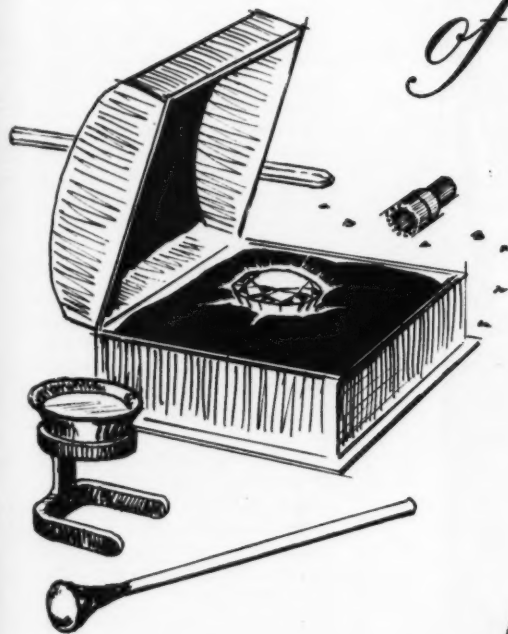
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the accordion student. Prokofieff, Virgil Thomson, Henry Cowell, Darius Milhaud, and Roy Harris are among the famous contemporaries who have written for the accordion. Tchaikowsky included parts for four accordions in one of his orchestral suites. There is a wealth of wonderful modern literature available from European countries.

Many public schools are adding the accordion, in classes or ensemble, to their musical curricula. The instrument is so easy to learn to play for amusement that almost anyone can play a pleasing tune after one or two lessons. In a future article I want to tell you about the accordion activities of hundreds of schools in this part of the country.

The American public has always been fascinated by the accordion, and is ready to accept a concert accordionist of the caliber of a Heifetz or a Rubenstein, just as it recently acclaimed the genius of Andres Segovia, the great virtuoso of the classical guitar.

It may be interesting to note that the musician referred to at the beginning of this article has been won over to the accordion completely, and is now one of our greatest boosters in Houston. When he heard the Concert Trio (an organization consisting of two accordions and a string bass) on one of its appearances with the Houston Symphony Orchestra recently, he said "I will have to say that it is no tribute to my own musicianship that I did not realize the tremendous possibilities of this instrument in the hands of an artist."

The End

New Musical Talent Test Available Through Dealers

(Continued from page 6)

each year of age below 15.

Although not for sale to schools, the B&J Musical Talent Test record may be obtained on loan from local music stores as part of a nationwide Martin Freres program to develop bigger and better musical organizations in the schools.

Music supervisors and teachers may suggest that their music dealers obtain the B&J Musical Talent Test record from Buegeleisen & Jacobson, Inc., 5 Union Square, New York 3, N.Y.; in Canada, 720 Bathurst St., Toronto 4, Ont. Schools may also write to B&J direct, requesting that an arrangement for loan of the record be made through a retail music store in the area. Be sure to mention THE SCHOOL MUSICIAN when making your request.

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Motivating Interest In The Study Of String Instruments

By Otto Leppert

Nothing gives a greater impulse toward string music than hearing others play. This is especially true of children who are motivated by the playing of others, particularly by the performances of other children. Seeing other boys and girls having fun playing games creates a desire to take part in the fun, and seeing other young people enjoying themselves with music creates the same desire to participate and emulate the players.

Children in the grades are especially moved and inspired by hearing others play. They should, therefore, have as many opportunities as possible of hearing string performances and becoming acquainted with the string instruments. Some high school orchestra directors have made it a regular practice of taking their string groups to the grade schools in their districts and presenting programs of interesting and familiar string music. At these performances "Pop Goes The Weasel" and "Oh Susanna" create more interest than a symphonic work.

Bernard Fischer, orchestra director at Schurz High School in Chicago, has regularly promoted strings in the elementary schools in his district by means of these programs. He also has his students demonstrate the individual playing of the violin, viola, cello and bass viol. Grade school children are always enthusiastic when they see high school students enjoying themselves by making music and they feel that it must be great fun to play a string instrument.

Children want to play an instrument for many different reasons. Some are motivated by hearing and seeing musicians play on television, others may be inspired by hearing school groups or because they like the teacher. Then there are those who want the social prestige of playing in the orchestra or who wish to impress their friends, and finally there are some who join the music group merely to please their parents.

But regardless of the reasons for wanting to start, these students, if they are to continue and become successful players, must eventually learn to like music for its own sake. This is the important task and responsibility of the string teacher, to instill a genuine and lasting love for music in the hearts of these young people.

Motivation is essential but it is merely the first step in promoting and advancing a string program. This should be followed up at once by enrolling all interested students in the program. It should be directed by an enthusiastic string instructor who is well informed in all phases of teaching, with special emphasis on class techniques and procedures. The success of a string program depends to a large extent on using good student grade instruments, interesting and stimulating teaching materials, and above all on the competence and enthusiasm of the teacher. The relationship between successful string programs and good string teaching cannot be over emphasized.

I feel that we should put more stress on the avocational aspects of string playing and its use as an educational implement in the development of pupil personality. I believe in the philosophy of what good string training can do for the child rather than what the child, through music, can do for the school.

We must also dispel the myth of the great difficulty of learning to play a string instrument. It is an established fact that children can learn to play instruments of the violin family as easily as they learn to play woodwind or brass instruments. The student's enjoyment and satisfaction in playing good music at his highest level of achievement should be a primary objective.

String music, taught by an inspired and dedicated teacher, is a powerful force in developing the emotional, aesthetic and spiritual aspects of the student. The instrumental music director is not only building a better orchestra but he is also building a better school, a better community and a better nation.

The End

all-strings

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by George Best

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The Black River Falls high school orchestra, Robert Gruetzman director.

Black River Falls (2850 pop.), consistently places high in Wisconsin Class-A contests. The 68-piece symphony orchestra shown above is considered one of the outstanding high school musical organizations in the state. Robert Gruetzman, the director, well knows the urgency of using properly sized and aligned basses and cellos for his youthful students.

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The Brass Workshop



By B. H. Walker

Greetings, Brass Friends. I am sorry conditions were such that I could not be with you last month for the March issue of THE BRASS WORKSHOP. About the time my column was due on the publisher's desk, my mother was critically ill and it was necessary that I be at her bedside, because I would like to remind those of you who are blessed with having a mother still living that she is the best friend in this world that a man has or ever will have. My mother passed away Sunday night, January 29, at the age of 79 years. I wish to thank THE SCHOOL MUSICIAN editor, my good friend, Forrest McAllister, for his thoughtfulness in suggesting that he run a reprint of one of my past columns in order to leave me free at that time.

South Carolina District No. II Clinic

The South Carolina Eastern District No. II Band Clinic, for which I served as the Clinic Director, was held Friday and Saturday, January 20 and 21, at Mullins, S. C. The host and chairman of the clinic was Mr. Wade Townsend, Director of the Mullins High School Band. Fourteen schools were represented in the fine clinic band of approximately 100 players which I rehearsed for two days and presented in a final public concert Saturday night. I conducted the first district band clinic ever held in South Carolina at Andrews in January, 1951 and came back to South Carolina to serve as judge of sight-reading band events in 1952 and enjoyed both events but can truly say

Send all questions direct to B. H. Walker, Director of Music, Gaffney High School, Gaffney, South Carolina.

I have never enjoyed nor been more thrilled with the success of any clinic than the one I conducted this year at Mullins. The students and the directors were both wonderful to work with.

If I Were Judging Your Solos and Ensembles

If I were judging your district or state solo or ensemble events, or judging your band events, I would first try to be constructive in the work by doing everything truthfully possible to encourage the students to continue to love instrumental music and to look forward again to the joy of participating
(Turn to page 60)

a New case that ELIMINATES DAMAGED CLARINETS

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A sensible, practical case for ebonite and wood clarinets. Designed for beginners and to eliminate many "Head-aches" for students, band directors and dealers.



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4. Three joint corks will not need replacing as clarinet remains assembled.
5. Grasping barrel instead of mouthpiece prevents damage to the reed, ligature and mouthpiece.
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**By Arthur L. Williams, A.B.A.
A Section Devoted Exclusively to the
COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION**

**Original Band Works Submitted
For Southern Division Meeting**

Among the original band works submitted for audition by the college band directors of the Southern Division meeting in Nashville, Tennessee last February 10-11, and performed by the Peabody College for Teachers Band, C. B. Hunt, Jr., Conductor, were the following:

1. CLAUDE ALMAND.....Roustabout Overture.
2. GUY F. BERNARD.....Suite for Band . . . Legend . . . Charole . . . March.

Note: The composer is Chairman of the Piano Department of Loyola College of Music, New Orleans, La. He is a graduate of the Eastman School of Music and also has written a Suite for Band with Piano. All themes in the Suite for Band are based on a pattern of five tones of Gregorian Chant, "Libera Me," which occurs in various disguises more than fifty times. Composed as a tribute to the Loyola Symphonic Band, it offers many solo instrument displays as well as combinations not commonly found in band music.

3. W. PARKS GRANT.....Prelude and Fuguing Tune

Dr. Grant is a member of the Music Department, University of Mississippi, where he conducted the first performance May 2, 1955.

4. PATRICK McCARTY.....One Movement Piece for Band.

The composer is a member of the Music Department, Eastern Carolina College, Greenville, N.C.

5. ROBERT E. RESSEGER.....March for Band.

6. RICHARD TREVARTHEN.....Suite of Spanish Pieces.

Your editor is indebted to Kenneth Moore, Chairman, Original Composition Committee for the Southern Division of the College Band Directors National Association, formerly of Davidson College but this year Instructor in Music Education and Director of Varsity Band at Oberlin College, Oberlin, Ohio for the above report, which though incomplete will show what a fine job our Southern Division has done in securing band originals. You may hear one of the above listed compositions when you attend the next biennial, when one composition from each of the six national Divisions will be heard. Plan now to attend! December 14-15, 1956, *Conrad-Hilton Hotel Chicago, Illinois.*

**More First Performances Of
Original Band Works
(continued from February
1956 issue)**

#74. Andrew Kazdin — PRELUDE AND HAPPY DANCE, first performance, May 13, 1955, by the Massachusetts Institute of Technology Concert Band, John Corley conducting at the Dedication Concert of the Kresge Auditorium, Cambridge, Mass. "The melodic content of this composition is derived from the three opening themes." The work is dedicated to John Corley and the M.I.T. Concert
(Turn to page 65)

**About The West Virginia
University Concert Band**

The West Virginia University Concert Band, under the direction of Lawrence Intravaia, is one of five bands organized during the course of the school year; the others being, The Marching Band, The Varsity Band, The Army R. O. T. C. Band, and The A. F. R. O. T. C. Band.

As soon as football season ends, the process of organizing the Concert Band is launched. The instrumentation is carefully selected to provide a well balanced concert ensemble. All members of the Marching Band, and women members of the Varsity Band are given auditions for admittance into this organization. Those players not selected continue to receive playing experience in The Varsity Band.

The Concert Band devotes its time to the study and performance of concert literature of the highest quality. Several concerts are planned and presented during the year. The last scheduled program is an outdoor concert combining the Concert and Varsity Bands during the Greater West Virginia Weekend. This is a very popular annual feature. Other planned appearances are at local and out-of-town high schools.

The College Band Directors National Association salutes WEST VIRGINIA UNIVERSITY and its Band Director — Lawrence Intravaia. May they both continue to prosper together!



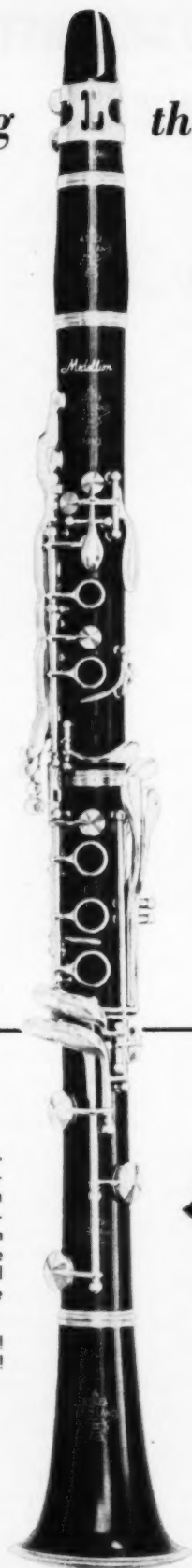
PICTURE OF THE MONTH: The West Virginia University Concert Band, Morgantown, West Virginia. Lawrence Intravaia, Conductor.

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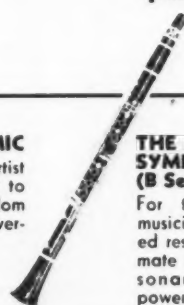
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SECOND ANNUAL ALL-EASTERN BAND AND INSTRUMENTAL CLINIC U. S. NAVAL SCHOOL OF MUSIC

By Arthur H. Brandenburg, ASBDA

Music Educators, and particularly high school band directors from the twenty-six states east of the Mississippi River were invited to the second annual All-Eastern Band and Instrumental Clinic sponsored by the United States Naval School of Music, and held February 3rd and 4th, 1956 at the U. S. Naval Receiving Station, Washington, D. C.

All who attended found it a convocation packed with fine inspiration, a chance to hear new band compositions published in 1954-55, splendidly performed, and many exchanging better ideas for instrumental instruction, and for developing the latest in music educational techniques.

The two-day sessions were introduced to the assembled gathering by Lieutenant Commander J. D. McDonald, Officer in Charge. The assembly included many interested service personnel of the air force, army, marine and navy, also.

The first two-hour concert was played by the U. S. Naval School of Music Clinic Band, with Warrant Officer J. H. Fultz, U.S.N., conducting. Don Gillis, composer and N.B.C. staff member in New York, and Frederick Fennell, conductor from the Eastman School of Music, Rochester, New York were guest conductors with this and other navy bands on succeeding programs. The twenty-five numbers expertly played contained sufficient variety, and were of varying degrees of technical difficulty so all band masters could quickly judge whether the respective number would be suitable as educational or program material with the "home" school band.

Throughout the two days, many selections employing solo, duet and trio combinations, all included in the 1954-1955 categories, clearly showed how well the enlisted personnel in navy and other services are brought up to high standards.

"Present Day Music Training Aids, Materials and Techniques" were briefly explained by Lieutenant Commander J. D. McDonald, U.S.N.R. in the short session that followed the first band. Visitors were to see later in guided tours how all facilities were brought to bear on the well integrated music program the navy has. The lunch hours on two days provided additional opportunities for small groups

of band leaders to exchange ideas as they gathered around informal tables at the Naval Receiving Station cafeteria.

The marching band session and demonstration also conducted by Lieutenant Commander McDonald threw new focus on what is best in marching band practices. The reviewer was so impressed with the clarity of thought expressed by this dynamic leader, and his ability to show to the audience precisely what he meant with a well drilled unit of only twenty-one navy band recruits, who had drilled together only a few days, that it seems *all present day marching maneuvers had better be reevaluated in the light of what seems educationally sound.*

The Naval School of Music can be well proud of its Faculty Band, which gave us another hour of well selected band music in concert. Though the rehearsals of this group are not as numerous as those of the enlisted personnel, it was nevertheless plainly evident that as "teachers" they could be counted on to execute a beautiful and telling musical performance that won the admiration of all who heard them.

The United States Navy Band, with Commander Charles E. Brendler conducting, played a stirring concert in the beautiful U. S. Department of Commerce Auditorium Friday evening at 8:30. This program was open to the public and every seat was taken. The brilliant playing of this seasoned band clearly indicates that it is one of the best assembled band units in the United States. Commander Brendler's interpretations were scholarly and in the best musical tastes. Lawrence Wiebe, first chair trombonist, performed Frederick Innes' "Phenomenal" solo with an ease and dexterity that compelled all listeners to count him as one of the greatest living artists on this instrument.

Don Gillis conducted his own compositions, "The Gettysburg Address," with Bill Sprague of N.B.C. narrating, and one of his latest, "Tulsa," which should command the attention of every band leader looking for new and vital material for band performance. Frederick Fennell conducted "Ballata" by P. McCarty, Howard Hanson's original work for band, "Chorale and Alleluia" and "Pieces of Eight" by Jenkins and Neff. Both

guest conductors must have been thrilled to have such a fine ensemble meet their every wish in interpretation. The whole concert was one that will long echo in the mind of the reviewer as a great performance. Let it be understood likewise, that from the standpoint of complete instrumentation this concert band sets the highest standards.

On Saturday morning of the clinic, it appeared that even more attendees crowded into the Naval School of Music Auditorium. The United States Naval Academy Band, from Annapolis, with Lieutenant M. E. Corrick, U.S.N. conducting, with Warrant Officer Karl E. Bowers assisting. Another twenty-five selections of 1954-55 publications, specially chosen, were given outstanding readings. Again, it was not difficult to pick out selections appropriate to various levels of high school band accomplishments.

There followed a period in which school band leaders could visit the complete facilities of the U. S. Naval Band School, or Naval School Music Instructors could be interviewed in question and answer sessions. The reviewer chose the former and profited a great deal from this guided tour. As an example, in the "set-up" of percussion equipment, one could see a complete array of items that are now required to do a concert that embraces classical, romantic, contemporary, and even Latin American compositions, — pedal tympani, drums of all sizes and shapes, keyboard machines, marracas, etc. Another room contained bound scores of standard band and orchestral literature on one side, fine recent recordings of the same material on the opposite side, and an adjoining Hi-Fi play-back vestibule arranged for student listening. Also the vast library of published band arrangements, all orderly arranged in files, and catalogued three ways by title, composer, and type, gave ample evidence of being a musical gold mine.

A side tour to the recording and arranging tower showed that the school is well up front in these areas too.

The reviewer was unable to stay, due to transportation commitments, for the Saturday afternoon sessions, which were devoted to "Dance Band Styles and Techniques." The Navy has found it imperative for each interested band man to be prepared as far as possible
(Turn to page 67)

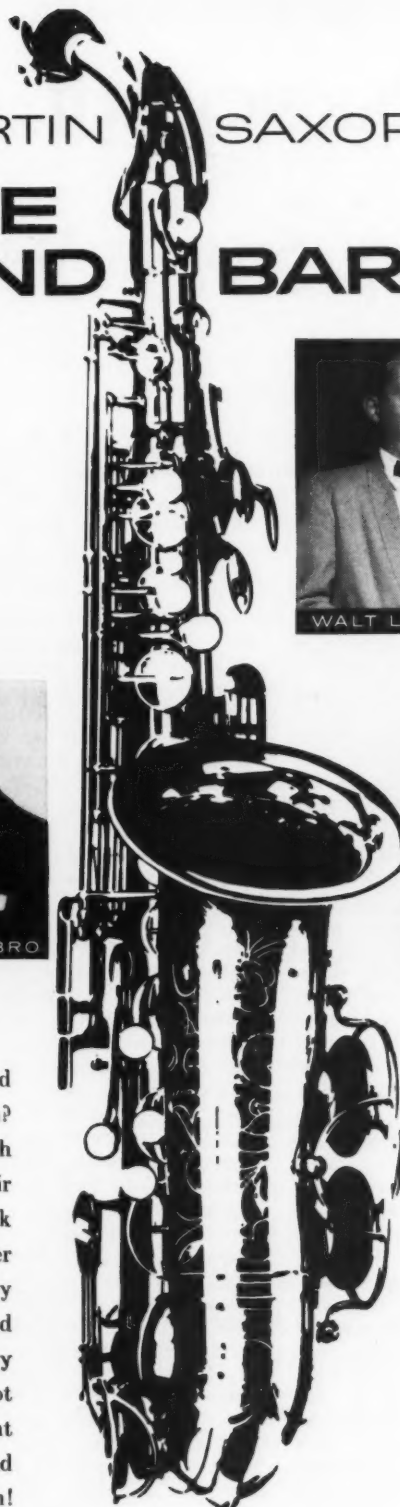
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MARTIN SAXOPHONES

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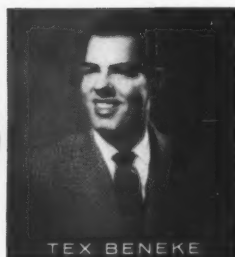
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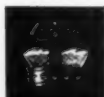
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The SCHOOL MUSICIAN

Sparks My Band

By Franklin H. Davis

Director, Bishop Hogan High School Band
Kansas City, Missouri

The follow-up on a suggestion of a band director in an article published in *THE SCHOOL MUSICIAN* is making for a better informed and understanding overall group in the Bishop Hogan High School Band of Kansas City, Missouri. Mr. William Johnson, director of the Coontz Junior High School Band of Bremerton, Washington uses *THE SCHOOL MUSICIAN* as a supplementary text.¹

Acting upon the above suggestion, I decided to use *THE SCHOOL MUSICIAN* in the classroom this fall and incorporated the bundle plan in the school. Each band member and twirler receives a copy each month. My objective is two-fold: to build musicianship, and to develop in the student an appreciation and interest in musical participation.

A plan of giving two written assignments from each issue spaced at two or three week intervals was scheduled. The first paper deals with the particular instrument of the individual student. For this the sectional articles, as "Clarinet Corner," are given consideration. These articles constructively written by fine band directors and music educators help to solve such problems as embouchure, tone quality, technique, etc. It is surprising to note the number of students reading the sections on the other instruments. This enables them to talk with other band members about their problems. Certainly, the conversation around the bandroom before and after school is much more about music, finer points of playing, and band activities.

The second assignment is the review of a feature article dealing with band activities in other parts of the country, new music materials, outstanding bandmasters and their work, twirling, choirs, contests, and numberless other topics found in *THE SCHOOL MUSICIAN*. Such an assignment broadens their knowledge of the musical world and motivates their endeavors for improved work. In working with teenagers, I have found their enthusiasm is contagious, and many ideas find fertile soil right in our own bandroom.

Recently, I gave an assignment on "What I Like and Dislike about *THE SCHOOL MUSICIAN*." I assure you the "likes" were in the majority and the "dislikes" evolved into one—"writing the assignments." I think their comments in the order of their listings will be of interest to you.

Re.—Individual Instruments Articles. "Would like more articles on reading passages; longer articles, ideas on warm-ups for all instruments, wrist warm-ups for single and double mallet work. How about a saxophone series, cymbal playing, double mallet for bells, warm-ups for snare and tenor drums, and something about tenor and Scotch bass drumming? More about flutes and double reed sections with reed care of same, and instrument care and repair."

Re.—Feature articles pertaining to the how and why of instruments. These writings have helped the student realize the importance of technical facility and accuracy on his own respective instrument in order to contribute to the good of the whole band. Also considered is the subject of band organization. Beyond a doubt, it is the

well-organized band which improves rapidly when properly motivated. As a result, when the student realizes his part in this organization he will gain the full value of all the band offers. Several of these feature articles have emphasized the backing of parents for a successful band, which is most important.

The students read many other articles because they are enjoyable and educational. Commenting on these, they say they "would like to have short autobiographies or biographies of famous band directors and their activities; more pictures and stories of other bands, their organization and activities. How about nation contest data and the details of judging?"

The Teen-age Section and the Pen Pal Club make a big hit: "Would like to have Judy's picture published again . . . More jokes (with educational point). The new Pop Releases are great!"

That *THE SCHOOL MUSICIAN* in the classroom has helped me to accomplish a part of my objectives in band work is very evident in the inquiries of my students. Their questions are much more definite and their response to a constructive answer exhibits effective thinking. All the papers written praised the articles for their "new ideas, thoughts, and inspiration for improvement."

A high school band on parade, at football games, social functions, and school activities helps to build and maintain a high level of enjoyable school spirit. This spirit is contagious in an intelligent, appreciative and enthusiastic band personnel.

¹"216 Out of 300 Subscribed," Johnson, Wm., *SCHOOL MUSICIAN*, November, 1954, 26:3, page 13.

COULD YOUR BAND CLUB USE \$1000 More Every Year?

**LAST FALL... 123 BAND BOOSTER CLUBS SOLD
MANOR FRUIT CAKE AND EARNED FROM \$300 TO \$1370**

They not only earned money last year B U T
They have now established an annual income for their
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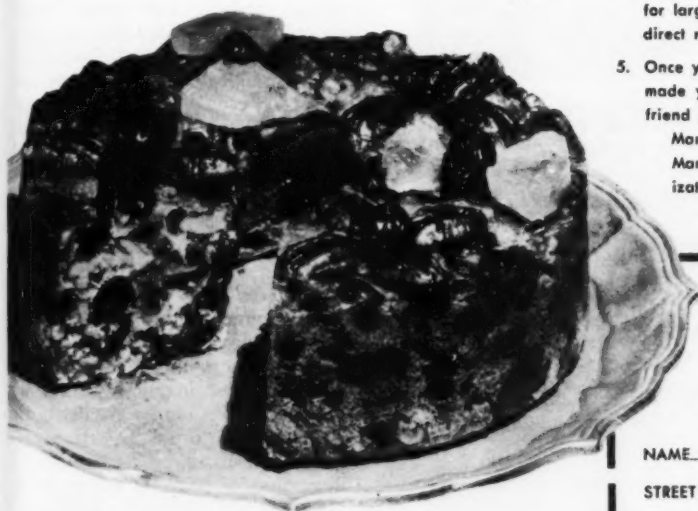
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Write today for slice size sample and our booklet, "The Manor
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Five reasons why the sale of MANOR FRUIT CAKE is the ideal way to raise money:

1. You are selling a nationally advertised product at a nationally advertised price.
2. You are not asking for a donation. You are rendering a public service by offering the people of your community an item that would otherwise be available only by mail order, direct from us. (Manor Fruit Cakes are never found in stores.)
3. Your prospects are not only housewives who buy for their family use, but also industrial accounts that buy items like fruit cake to use as Christmas gifts for employees and customers.
4. Under the Manor Club plan, you can offer a complete service for large gift buyers, since we give you the benefit of our direct mailing department.
5. Once you have sold a Manor Fruit Cake, you have not only made your band some money, but you have also made a friend and a customer as long as your organization sells Manor Cakes . . . (In five years' operation of the Manor Club Plan, we have never had an organization quit!)



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BLESSING CELEBRATES 50TH ANNIVERSARY

Fifty years ago, in 1906, the late E. K. Blessing, Sr., opened the one-man shop of E. K. Blessing Co., hand-crafting cornets and trumpets in a small wooden barn at the rear of his home in Elkhart, Indiana.

Today the business he founded has grown to be one of America's largest exclusive manufacturers of cornets, trumpets and trombones, hand-crafted by experienced artisans in an impressive modern glass and brick building with the latest, precision equipment.

It is a lasting memorial to the young man who came to this country from Germany in 1896 at the age of 14. Gifted with a natural mechanical aptitude, he soon found work in one of Elkhart's band instrument plants. While there, he played a leading part in designing the first piston valves used on American instruments.

After about 10 years of working in both band instrument and tool and die plants, young Blessing decided to strike out for himself and put into practice some of his own ideas for better musical instruments.

The first Blessing instruments were not only made personally by him—with some assistance from his first wife, the late Mrs. E. K. (Hilda) Blessing—but were also personally sold by him on trips he made throughout the East and Midwest.

His handicraft found ready acceptance from both musicians and dealers, and he soon found it necessary to add more employees. He thoroughly trained each one to meet the stringent and exacting production standards he had established. A new, larger concrete block building (which he helped to erect himself) housed the increased personnel and the added machinery and equipment.

He remained in these quarters until 1940, at which time the ever-increasing demand for Blessing instruments—far outstripping the plant's capacity—made more production space imperative. So early that year work was started on a new and modern brick and glass structure at 1301 West Beardsley Avenue. Wisely, he chose a site permitting future expansion—which he soon



President E. Karl Blessing, Jr. (left) and Fred W. Blessing, Secretary-Treasurer of E. K. Blessing Co., Inc., make plans for the next 50 years of Blessing progress.

found to be required. The first addition was made in 1947, a second in 1952, and a major addition completed late in 1955 has almost quadrupled the original plant's production space.

Unfortunately, Mr. Blessing never saw the present enlarged plant. He passed away on September 24, 1954, from a heart attack suffered while he was at his usual spot—a workbench in the plant. However, he had anticipated the need for the additional space months before, and had discussed plans with his two sons, E. Karl, Jr., and Fred W. Blessing.

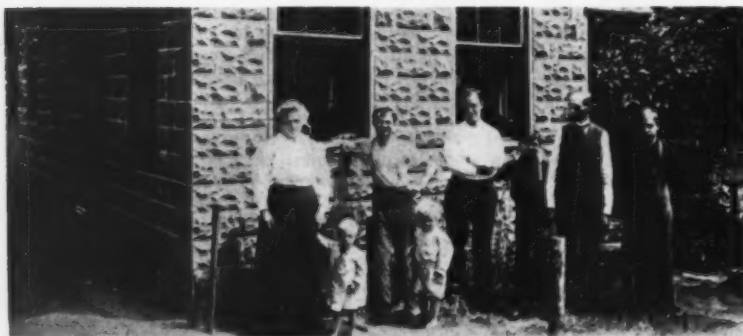
Shortly after the founder's death, the board of directors of E. K. Blessing Co., Inc., as the firm has been known since its incorporation in 1934, elected a new board of directors. E. Karl Blessing, Jr., was elected president to succeed his father, and Fred W. Blessing was named secretary and treasurer.

The Blessing business has always been strictly a family affair through its half-century of history. Both Karl and Fred got their instrument-making training working side-by-side with their father. Karl joined the company in 1924 and Fred in 1927. Both have had a thorough musical education and played professionally for several years.

Blessing Band Instruments have always been noted for their beautiful hand-craftsmanship, sturdy construction and outstanding appearance, as Mr. Blessing always believed that superlative tone and performance should be matched by beauty of appearance. Originally confined to only one model cornet, trumpet and trombone—designed for the finest artists' use—the Blessing line was expanded in recent years to comprise instruments in four grades and price ranges to meet all demands of both top-flight artists and beginning musicians.

Regardless of price, however, every Blessing instrument is painstakingly hand-crafted to the high standards of construction and performance established by the founder in 1906 and

(Turn to page 39)



Here is E. K. Blessing, Sr. with his family and employees in front of the second Blessing factory (1909). (l to r) Mrs. E. K. (Hilda) Blessing, Fred W. Blessing, Mr. Blessing, Sr., E. Karl Blessing, Jr., Charles Hollar, Carl W. Blessing (younger brother of E. K.), Charles Zorn, and Cleo Longley.



This is the modern plant of the E. K. Blessing Co., Inc., 1301 W. Beardsley Ave., Elkhart, Indiana. The start of the present building . . . 40' x 100' was erected in 1940. Additions in 1947, 1952, and 1955 have more than quadrupled production capacity.

ATTENTION all READERS

New Subscription Prices

(Effective May 1, 1956)

Dear Readers:

Due to the increased cost of labor, materials and general overhead, it has become necessary to increase the subscription rates of **THE SCHOOL MUSICIAN** magazine, the most widely read school music magazine published. This is the first rate increase in eight years.

A "straw vote" among band, orchestra, and choral directors in the 48 States indicated a vote of confidence on the increased rates of subscriptions. Many wondered why we had not made the increase several years ago, in as much as the magazine has increased its pages, feature articles, pictures, departments, and clinical sections by approximately 40%.

Readers will note that it was also necessary to increase the rates on bundle subscription. However, the policy of 50% discount on ten or more subscriptions still prevails. Please note also that 50¢ must be added to the original price for all Foreign subscriptions.

Forrest L. McAllister
Editor and Publisher

New Subscription Prices Effective May 1, 1956

1 Year	\$3.00	Bundle Subscriptions....\$1.50 per year.
2 Years	\$5.25	10 or more subscriptions to one address
3 Years	\$7.50	The School Musician is published monthly except July and August.

Mail all remittance to:

THE SCHOOL MUSICIAN

4 East Clinton Street

Joliet, Illinois

These three magnificent performing groups will be featured at the MENC Biennial Convention in St. Louis, April 13 to 18

The National High School Band, Chorus, and Orchestra

A feature of the MENC biennial convention, which will open the year's observance of the MENC Golden Anniversary, will be the National High School Band, Orchestra, and Chorus assembled from every state in the United States and the District of Columbia. The members of the three groups have been selected by the Organizing Committee from outstanding students recommended by the federated State Music Educators Associations of the respective states and the District of Columbia.

The Organizing Committee found it advisable to somewhat increase the original quota set for each group because of the large number of candidates proposed, but even so there were many more nominations than could be accepted. In making final choices, various factors were taken into account, including the securing of proper balance in each group. At the time of this writing 150 students have been enrolled in the National High School Orchestra, 170 in the National High School Band, and 500 in the National High School Chorus.

Conductors and guest conductors, respectively, are: Band—Raymond Dvorak, Director of Bands, University of Wisconsin; Harold Bachman, Gainesville, Florida. Orchestra—Thor Johnson, Conductor of the Cincinnati Symphony; Joseph E. Maddy, Ann Arbor, Michigan. Chorus—Peter Wilhousky, Director of Music Education, New York City; Mabelle Glenn, Kansas City, Missouri.

The Organizing Chairmen are: Band—George H. Kyme, Berkeley, California. Orchestra—Fred Ohlendorf, Long Beach, California. Chorus—Robert E. Holmes, South Laguna, California. The Coordinating Chairman is E. Rollin Silfies, Oakland, California.

The Local Chairmen are: Band—E. E. Watson, University City, Missouri. Orchestra—Ferdinand Del Pizzo, Maplewood, Missouri. Chorus—Ward E. Barnes, Normandy, Missouri.

The schedule calls for registration of the group Friday, April 13; rehearsal

and other activities beginning the afternoon and evening of April 13 and carrying on through April 16, climaxing with a dinner for all participants and conductors in Kiel Auditorium at 5:30 p.m., Monday April 16, and the Golden Anniversary Concert in the Auditorium at 8:00 p.m. of that day.

The Concert will be open to parents and local citizens, as well as to members of the MENC who will be admitted by the convention badges. Single tickets will be made available for non-members at \$1.00 each.

It is interesting to note that in addition to its function as an MENC Golden Anniversary Observance feature, the event will commemorate the organization and appearance of the first National High School Orchestra at Detroit in the spring of 1926. The thirtieth anniversary of the National High School Orchestra will be further observed by a reunion dinner at which time the guest of honor will be Joseph E. Maddy who was the organizer and conductor of the first National High School Orchestra and those that were organized subsequently for National Conventions of MENC in Chicago in 1928 and 1930, in Dallas, Texas in 1927, and in Atlantic City in 1932. The Dallas and Atlantic City appearances were as program features for the American Association of School Administrators, then known as the Department of Superintendents of the NEA. It was as the result of the appearance at Dallas that the Superintendents adopted a resolution, saying in part, "... we are rightly coming to regard music, art, and other similar subjects as fundamental in the education of American children. We recommend that they be given everywhere, equal consideration and support with other basic subjects."

In view of the important developments in the school music program in which an important part was taken by the National High School Orchestras, Bands, and Choruses, and later the regional and state organizations of similar nature, the Golden Anniversary

presentation of a truly National High School Band, Orchestra, and Chorus is both fitting and significant.

Performing Groups Who Will Appear At St. Louis

Following is the schedule of the numerous performing groups which will appear on the MENC Biennial convention at St. Louis from April 13 to 18:

Friday, April 13—Morning

Northwestern University School of Music Brass Ensemble, Evanston, Illinois

Collingswood High School Choir, Collingswood, New Jersey

Midland High School Orchestra, Midland, Michigan

Friday, April 13—Afternoon

Collinsville High School Band, Collinsville, Illinois

University of Colorado Modern Choir, Boulder, Colorado

Springfield All-School Junior High Orchestra, Springfield, Missouri

Lawrence High School Choir, Lawrence, Kansas

Whitechapel Bell Choir, Atchison High School, Atchison, Kansas

Friday, April 13—Evening

Wichita Symphony Orchestra, Wichita, Kansas

Wichita University Chorus, Wichita, Kansas

Saturday, April 14—Morning

Northside Junior High Band, Elkhart, Indiana

Ponca City High School Mixed Chorus, Ponca City, Oklahoma

Washington University Chamber Orchestra, St. Louis, Missouri

Saturday, April 14—Afternoon

Missouri All-State High School Orchestra, Kansas City, Missouri

St. Louis Elementary Boy Choristers, St. Louis, Missouri

Lincoln High School Band, Vincennes, Indiana

Ponca City High School Band, Ponca City, Oklahoma

Sunday, April 15—Morning

TOP TUNES In Review

BY KAREN MACK

Hi Gang,

Well here we are with more of the nation's top pop tunes. I haven't gotten very many letters saying if you like the record review. I know you do but I would like to hear it right from you.

Decca Pop Tunes...45RPM

Crazy Otto . . . "Oh Johnny, Oh Johnny, Oh!" . . . "Palestene" . . . Some people think that Crazy Otto is really crazy, but if you read the article



Pen Pal, Nancy Stryers



Pen Pal, Bobby King

that was in the Life Magazine recently you would find out that he really isn't crazy. It's just his style of playing.

Lenny Dee . . . "Crazy Organ Rag" . . . "Punxsutawney Boogie" . . . Lenny does a fine job on this record as he does on all of his records. Both sides of it are good and fast, just right for jitterbugging.

The Commanders with Eddie Grady . . . "Camptown Boogie" . . . "Cornball #1" . . . Like all of their other records the Commanders do a swell job, especially on the fast ones. This record will make your collection complete so get it.

Gary Crosby with the Cheerleaders . . . "Ayub Ayub" . . . "Mississippi Pecan Pie" . . . I hope that all you kids will help the upcoming Gary by buying his records. They are all so good. You can also see Gary on his Uncle's TV show every afternoon.

The Cowboy Church Sunday School . . . "The Little Black Sheep" . . . "Go On By" . . . Words cannot say how well these little children can sing. It seems that in all of their tunes there is a moral. How many of you kids think there is?

Kitty Kallen . . . "Forgive Me" . . . "If It's A Dream" . . . Kitty does a swell job on these tunes. I sure like her slow style of singing. It seems to fit in with her soft voice.

Four Aces featuring Al Hibbler . . . "Love Is A Many Splendored Thing" . . . "Shine On, Harvest Moon" . . . Perhaps some of you saw the Four Aces sing the first song on the Ed Sullivan Show several weeks ago. They sure do a swell job.

Caterina Valente with Kurt Edel-hagen's orchestra . . . "Babalu" . . . "This Must Be Wrong" . . . These songs are becoming very popular especially Babalu. This is a South American song and Caterina sings it in German. It is very beautiful though.

Peggy Lee . . . "Sugar" . . . "What Can I Say After I Say I'm Sorry?" . . . Peggy does a fine job on these songs both of which are from Warner Brothers motion picture "Pete Kelly's Blues." Peggy's sweet voice seems to fit right in with these songs.

Ella Fitzgerald . . . "Pete Kelly's Blues" . . . "Hard Hearted Hannab" . . . Many of you have probably seen

Pete Kelly's Blues and know how well Ella sings her songs. So in order to keep this picture in your memory you will want to get the records, all of which should have a superior rating in your collections.

33-1/3 LP Album - Decca

Decca . . . Gloria De Haven and Ricardo Montalban . . . "Seventh Heaven" . . . Shortly after the close of World War I, a show about it, and its effect on a group of charming and slightly wicked Parisians, was intro-



Gloria DeHaven and Ricardo Montalban are seen here as they record the album "Seventh Heaven."

duced on Broadway. The show—Seventh Heaven—was followed by a movie version of the dramatic story, and most recently, several decades later, it returned to the Great White Way, this time as a musical.

The score for the musical version of Seventh Heaven contains many wonderful tunes—all written by Victor Young and Stella Unger. The cast, headed by Gloria DeHaven and Ricardo Montalban, project the songs with feeling and enthusiasm.

"A Letter From Gary"

Recently I received a letter from our good friend Gary Longrie who was the originator of the Pen Pal Club. Through Gary's hard work and untiring efforts during the first year the club has grown and become an outstanding part of the Teenage section. We owe a lot to this remarkable young man and I would like to publicly express my appreciation. Unfortunately Gary had to interrupt his study of music at college for a term in the United States Air Force. But he plans to take up his studies again just as soon as his term is up. Even while his career has been stopped for a while it definitely hasn't ended. To my surprise and delight this versatile young man
(Turn to page 49)



Katie Bird wins Arion Award

National Music Award Won By Katie Bird

Katie Bird, of West High School, Knoxville, Tennessee, is an average seventeen year old girl who is a wonderful musician, a very versatile young lady and has a personality plus. This you can well appreciate by checking her activities as follows.

Kathryn is the only National Arion Foundation Award (National Music Award) winner in the city of Knoxville this year. The requirements for this award are:

1. Better than average scholastic standing.
2. Co-operation over and above normal duties.
3. General musicianship
4. Music performance

From a junior high background of participation Katie came into high school with a very outstanding foundation to build on. Her high school record is one to be proud of and her activities are many.

Contrabass Clarinets Featured at TMEA

This year's Texas Music Educators Association Convention at Dallas featured an outstanding All-State Festival Band under the direction of Dr. William D. Revelli of the University of Michigan, and Leonard Falcone of Michigan State University. Of great interest to all music educators attending this successful meeting was the

wonderful B \flat Contrabass Clarinet Section of the fine Festival Band. Not only did this section augment the depth and brilliance of the band, but was also featured in many solo passages.

The Balanced Clarinet Choir Movement that has been sweeping the country has been receiving a great deal of emphasis in the Texas bands. Texans have been noted for their "pioneering" spirit, and were among the first to promote the balanced clarinet choirs in their bands. This can be attested by the large number of alto, bass and contrabass clarinets in their finest bands.

Next year's convention-clinic will again be held in Dallas, new TMEA President Ed Hatchett said. Other officers installed included Lewis Doll of San Antonio, vice-president and orchestra chairman; Charlotte DuBois, University of Texas, vice-president and elementary chairman; and Charles Nel-



son, Harlingen, vice-president and choral chairman. Over 200 school musicians and 800 members attended the TMEA convention. This is believed to be a record attendance for state music educators meetings.

Band Director Inspires New Enthusiastic Group

By Deana Merling
Churchill County High School
Fallon, Nevada

When Churchill County High School's band director, Mr. Darrell Winters came to Fallon in 1951, the group's membership and morale were very low. Membership has increased from 45, out of an enrollment in the school of 385, to 61 this year. The band in the last three years has aver-

aged three public concerts a year besides playing at Baccalaureate and Graduation exercises.

At the home football games the full marching band plays and marches at the half, Churchill County High School also has a Pep Band selected from the regular band that plays at all home basketball games. The Pep Band also traveled to the district and state basketball tournaments to help cheer Fallon's team to victory.

Mr. Winters has also organized a Dance Band, called the Music Makers, and a Saxophone Band. The dance band has played for almost all of the school dances and also plays for public dances. The Music Makers are always ready to help any of the school organizations that are arranging an assembly program for the student body. The Music Makers are the backbone of the Junior Frolic, an all school variety program that is held in the spring. The dance band has also represented Fallon in exchange assemblies with other schools in the western part of Nevada.

The band has helped pay for new
(Turn to page 58)

Levittown Long Island Music Moves Ahead

Look where you may in America and you will find no community which is expanding as rapidly as Levittown, Long Island. Many new schools are being built each year to keep up with the increasing enrollment of students.

Levittown also boasts of one of the finest and fastest growing school music systems in the country.



F. Arden Burt

Guiding the growth of music in the Levittown Public Schools, District No. 5, is Mr. F. Arden Burt. Mr. Burt, the
(Turn to page 49)

Dr. Edwin Franko Goldman's Final Band Clinic Appearance

Nels Vogel was host to the 300 band directors at Moorhead, Minn., Feb. 3 & 4, when Dr. Goldman conducted for the last time.



Nels Vogel, host of the band directors clinic had just taken Dr. Goldman on a tour of the Vogel Music Store. Dr. Goldman remarked, "You have every right to be very proud of your establishment and the personnel of your organization."



Paul Yoder posed with Dr. Goldman between sessions of the annual band directors clinic sponsored by the Vogel Music Company of Moorhead, Minnesota. Mr. Yoder, a long time friend of Dr. Goldman was also a guest conductor.



Dr. Goldman addresses the more than 320 band directors from Minnesota, North and South Dakota who attended the clinic. All were shocked when just 16 days later the news was flashed to the nation of Dr. Goldman's death.



This cornet trio will treasure the above picture and the occasion, for they had just completed the performance of Dr. Goldman's trio, "Echo Waltz." (l to r) Nels Vogel, host; Paul Opsahl, Mrs. H. D. Harmon, Dr. Harmon, Vito Pascucci, Dr. Goldman, and Paul Yoder.



Attentive listeners during the concert were (l to r) Paul Yoder, Mrs. Nels Vogel, charming clinic hostess, Dr. Goldman, and Vito Pascucci, president of the G. Leblanc Corporation. Directors in the background will treasure this photo showing them with the great conductor and composer.



Dr. Goldman was happiest when he was conducting bands made up of American youth. Here we see him in perhaps the last picture ever taken of him conducting his favorite instrumentalists, school musicians. His spirit will be with them for evermore.

THE CHORAL SPOTLIGHT

... is on

.....PHOENIX, ARIZONA.....



Phoenix Union High School A Cappella Choir, Sue Davis Lombardi, Director.

The Choir

The Phoenix Union a Cappella Choir is composed of more than 100 girls who have completed one year of freshman glee club and qualify for the advanced group by being able to read music and sing with good tone quality. Each girl is expected to develop musically and show improvement in her ability to sing with the choir. Participation in all public performances is required.

Each year in the fall the choir gives an assembly program for the student body of 3500. At Christmas the girls give a fifteen minute radio program over station KOY, Phoenix, and in the spring they present a big concert with the high school orchestra. An annual contest between the chorus and orchestra offering cash prizes for the most tickets sold gets splendid results. The choir also gives an Easter assembly on Maundy Thursday enjoyed by townspeople as well as students. At this program a scrim curtain with a scene of the cross is hung in front of the choir and special lighting effects are used as the choir sings of the Crucifixion and Resurrection. In addition to school commitments the choir also performs for various civic groups in the city. At Christmas the Phoenix Retail Merchants Association asked the choir to sing on a special Santa Claus float. For this the group was awarded fifty dol-

lars. The Arizona Education Association invited the choir to sing a half-hour program at their annual state meeting in Phoenix this past November. The choir regularly sends eight girls to the Arizona Music Educators All-State Conference Chorus. They also join in the Salt River Valley Choral Festival each spring. This year the choir will close their activities by singing for the city wide Baccalaureate service. This service is for the six Phoenix high schools combined and will include an audience of approximately 8000.

Because the weather in Phoenix is warm more than it is cool, the choir does not wear robes. Each girl provides her own uniform of navy blue dress denim with white pique dickey and cuffs. For the spring concert the girls wear long pastel formals.

A member in good standing may earn a letter after two semesters in choir. This is to be worn on a red sweater.

Each year the choir gives the seniors a farewell banquet. At this banquet officers for the next year are installed. The president and secretary are seniors and the vice-president and treasurer are juniors.

THE SCHOOL MUSICIAN salutes this splendid group of girls for giving their school such a vital musical organization. Such enthusiasm for singing and

such high standards of performance can only result in the Phoenix Union A Cappella Choir always sounding as beautiful as they look.

Recent Repertoire

1. DEAREST LORD JESUS—
Johann Sebastian Bach SSA, unaccompanied. Oliver Ditson Co. 14,200
2. THE LORD'S PRAYER—
Walter Helfer SSA, with timpani
Carl Fischer CM 604
3. O RISE, SHINE! (Spiritual)
arr. Carl Parrish SSA, unaccompanied. M. Witmark 2-W3236
4. JESUS, JESUS REST YOUR HEAD—
arr. John Jacob Niles SSA, Sop. Solo, unaccompanied. G. Schirmer, Inc. 9456
5. AN EASTER CANTICLE—
Alice E. Dawson SSA, accompanied. Hall & McCreary Co. 2543
6. FOUR RUSSIAN FOLK SONGS—
Anatol Liadoff SSA, unaccompanied Carl Fischer CM 5209
 1. Elegy
 2. Apple Tree
 3. Lullaby
 4. Peasant Boy
7. BLOSSOMS—
Laurence Powell SSAA, unaccompanied. Willis Music Co. 6702

8. I WAIT ALONE BESIDE THE SEA—
Caroline Gessler SSAA, accompanied. Broadcast Music, Inc. 133
9. POSTSCRIPTS—
Isadore Freed, A Choral Suite for Womens' Voices, accompanied. Carl Fischer CM5347
 1. No Parking
 2. Paging Emily Post
 5. A Theory in Ratios
 6. The Movies
10. THERE ARE SUCH THINGS—
Stanley Adams, Abel Baer, George Meyer SSA, Sop. Solo, accompanied. Shawnee Press
11. THE NUTCRACKER SUITE—
Peter I. Tchaikovsky, SSAA, accompanied. Piano four hands. Shawnee Press
 2. Dance of the Sugar Plums
 3. Trepak

The Director

Sue Davis Lombardi received her Bachelor and Masters' Degree in Music from Oklahoma University, majoring in pipe organ.



Sue Davis Lombardi

She has continued her organ studies with special courses from The Organ Institute, Andover, Mass., under such eminent organists as Ernest White, Carl Weinrich, Arthur Poister.

Her choral training includes study in clinics with Robert Shaw and Peter Wilhousky. She has been a member of the University of Oklahoma Choir, Shawnee, Oklahoma Choral Society, and presently performs with the Lyric Singers in Phoenix. She is also the organist-director of Encanto Community Church.

Mrs. Lombardi is well liked and an energetic musical force in her community. She has an interesting solution to the problem of not being able to use the whole choir at all public performances.

"Because of the size of the choir," says Mrs. Lombardi, "it has become difficult to transport its members as a group for all occasions that request singers. This year, to help take care of our many singing obligations, three trios have been used. One that has laughingly been called the 'missionary' trio has sung for all church services, banquets at churches and missionary societies that have requested them. Another trio performs music that appeals to various women's clubs. Another trio sings the popular and semi-popular songs for P.T.A. meetings and student assembly programs. Several times the

three groups have combined for an interesting and varied concert to please everybody. They rehearse before and after school."

THE SCHOOL MUSICIAN congratulates Sue Davis Lombardi for combining beauty and art into a dynamic vocal program that benefits both school and community.



"Books That Help"

MUSIC AND RECORDINGS—1955

—by Frederic V. Grunfeld and Quaintance Eaton. Published by Oxford University Press, 302 pages, \$4.95.

The world of music in America has become so big and complex, that keeping reasonably well informed these days is a difficult and time consuming task.

There was a time when the Music and Arts section of the big city Sunday paper was all that a person needed to read to be right on top of the latest events in the music world. Not so anymore. Just keeping track of the nation's top symphony conductors is a job that would challenge the perseverance of a baseball fan. And to know about the latest happenings in opera, the new premiere, new artists, new composers, new recordings, etc., is quite beyond the ability of the average music and art lover.

"Music and Recordings — 1955" does a first class job in keeping such a person informed as to what's going on musically in the world. There is a chapter on orchestras and conductors, opera, New York, concert artists, film music, and records. All are discussed in detail and authoritatively. Not only is it an illuminating guide, but also a permanent reference book of musical achievement in America in 1955.

The largest section deals with the best and most important new long-play recordings issued in 1955. These recordings are discussed in detail both from a musical and technical standpoint.

There is much more here too. So much that the whole picture adds up to a mighty wonderful year in music for America. And you need not be frustrated any longer because you just can't manage to keep abreast of it all while it is happening.

SINGER AND ACCOMPANIST . . .
by Gerald Moore . . . (232 pp.) . . .
Published by Macmillan . . . \$3.75.

Gerald Moore is England's leading accompanist. His writings on the art of accompanying include a book *The Unashamed Accompanist*, and a host of magazine articles on the subject. In this new volume, author Moore has set down a critical analysis of 50 most famous Art songs and how they should be interpreted. His experience, penetrating musicianship, and scholarly approach make the book completely authoritative. Tempo, phrasing, and general feeling are all discussed and with more than three hundred musical illustrations.

This is the book that will help the singer to a better understanding of fifty of the most famous Art songs—in interpretation as well as in the association of singer and accompanist.

J.J.

* * *
FUNDAMENTALS OF MUSIC APPRECIATION by Hummel Fishburn. Published by Longmans, Green and Co., Inc., 55 Fifth Ave., New York 3, N. Y. 263 pages, \$3.95.

Teachers of Music Appreciation are constantly trying to solve the problem of presenting an enormously technical subject in a completely non-technical language. Just about everybody who teaches "Music Appreciation" has some angle ("approach" to the academic) that he feels is different from the way others teach the subject. When that angle begins to produce results, zoom! a new music appreciation book hits the shelves.

Professor Fishburn seems to be well aware of this fact and says so in his preface. "There are numerous books on the market designed to give the student an insight into music from the appreciative basis," writes the Professor. "Many of them are excellent, and fill a need. But they fill a need in the further education of students who have a knowledge of musical theory and terminology and notation gained prior to their use . . . We find that we cannot presuppose this previous musical knowledge in dealing with a large percentage of college students, for it simply isn't there in many cases. This is the basis for this text, in which we use only that part of musical nomenclature and theory that we consider absolutely necessary in training for selective listening."

These absolute necessities include long chapters on the five fundamentals of music: timbre, rhythm, melody, harmony, and form. The book continues with a short chapter on the high points of music history, and is followed by

(Turn to page 39)



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By Walter A. Rodby

**More New Issues—
And Some Old Ones**

It looks like Harry Robert Wilson has done it again—this time with a series he calls "Choral Skits."

Robbins Music Corporation, 799 Seventh Avenue, New York 19, has published nearly a half dozen "situation" pieces that will be received with great enthusiasm by choir directors all over the country. Television, and a modern world have made many a choral director realize that the time has passed when a chorus can get up on the risers and simply sing. There must be eye appeal as well as ear appeal, and these new arrangements by Prof. Wilson have both.

Each piece is a fine mixed chorus arrangement and can be sung as a concert number. However, since each song has a delightful story line inherent in the composition, the arranger has added directions for accompanying action to heighten the audience interest.

Four of these pieces include (1) "O Soldier, Soldier," the cute English folk song about the soldier who won't marry the girl because he isn't in proper uniform; (2) "Sugar Cane Romance," the creole folk song about the girl who got all burned up when she discovered her suitor's sugar cane was the same way; (3) "The Deaf Woman's Courtship," about the old gal who couldn't hear anything until the guy tinkles a wedding bell; (4) "The Keys to Heaven," another ditty about marriage, money and a moral.

These octavos are 30c—a little over priced—but you can get sample copies gratis by writing directly to the publisher. A cute one for S.S.A. called "Whistle, Mary, Whistle" is also available.

* * *

Music Contest

This is music contest season again, and it might be well to remind the contestant of a few simple rules that will add extra points.

1. Pay especially close attention to musical detail.

Probably the one fault that occurs more frequently than all the others is the contestant's unwillingness to follow the score; i.e., doing things to the music that are not indicated—making

Send all questions on Choral Music and techniques direct to Walter A. Rodby, 819 Buell Avenue, Joliet, Illinois.

a pause or a break here, slowing down there, when no such marking is shown in the music.

Nothing bothers a judge worse than a contestant ruining a lovely song by imposing his (or her) "own" interpretation. Of course, any judge will recognize that there is leeway within the dimensions of a song for a number of interpretations; but, for example, to place a big hold where none is indicated or to change tempo where the composer made no such marking, is being careless with musical detail.

Even worse is to disrupt a phrase line by taking rhythmic liberties such as adding an extra beat to a measure or leaving one out; or to show a lack of musicianship by singing a triplet figure like two sixteenths and an eighth; or by making two even eighth notes sound like a dotted eighth and sixteenth; or to ignore the dynamics where the music is clearly marked and the words also would indicate the necessity for such marking.

If you want to rate with any judge, pay some attention to the composers' wishes as marked in the score. Many a judge has rated a lesser voice higher than a really good one because that contestant turned in a better performance musically than the vocal hot-shot. It's done at every contest.

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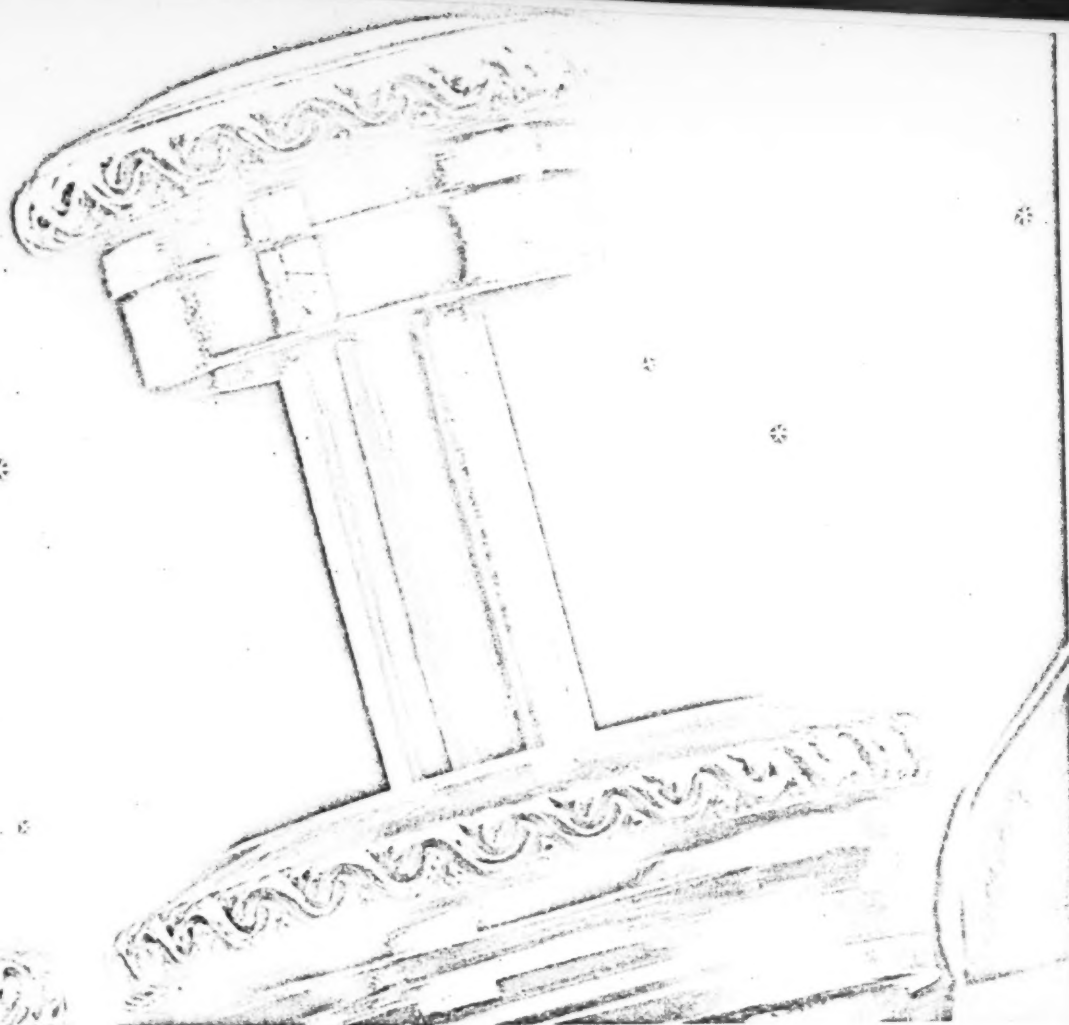
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N.C.B.A. National Catholic Bandmaster's Association

By Robert O'Brien
President, NCBA

Notre Dame University
Notre Dame, Indiana

Last August 26th ended the third national NCBA summer camp for Catholic Highschool bandmen. This camp is conducted annually on the campus of the University of Notre Dame and is dedicated to the correlation of band music, prayer, and recreation.

Among the many points that make this camp unique in its field is the integrating of the processes of Christian living and music education. It is found that the evolving of a higher degree of musicianship in a religious atmosphere tends to encourage the musical and spiritual growth of the individual camper beyond expectation.

Brother Roy Nash, C.S.C. did a wonderful job along with the cooperation of the University of Notre Dame, the faculty (who donate their services), and the encouraging assistance of NCBA members and parents who sent their boys and girls to the camp.

The students thoroughly enjoyed their 10 day holiday at Notre Dame and enthusiastically participated in sectionals, ensembles, band rehearsals, music fundamentals and music appreciation and many social functions. Social functions included factory tours, campus tours, dances, athletic events (the faculty team won the ball game 7-5) and a huge picnic at Lake Michigan.

A camp paper was inaugurated under the title "Allegro." This paper will be maintained throughout the year.

Each day started and ended with devotions. Non-Catholic students were taken to churches of their choice throughout the camp.

The camp was climaxed by an open air concert on the University Quadrangle.

At this time the world premiere of the NCBA March was given. The number, composed by Mr. Ralph Hermann of ABC networks and staff arranger and composer for Educational Music, Inc., was dedicated to the NCBA for "all band boys and girls." This generous

dedication was made possible through the great interest of Mr. William Sandberg of Educational Music, Inc., in the bands of America and the boys and girls who fill their ranks.

Mr. Forrest McAllister, editor and publisher of THE SCHOOL MUSICIAN and prominent music figure accepted the presentation for Mr. Herman and Mr. Sandberg.

Following the closing of the camp the NCBA convention program began.

The meetings included committee reports and clinics. Among the highlights of the convention were the opening address of Dr. Eugene Leahy, the discussion-clinic of Mr. Forrest McAllister, the brass clinic of Mr. T. P. Kexel of Frank Holton Co., the reading session under Mr. Schneider of Milwaukee, the percussion technique demonstration of Mr. Watts of Detroit, the lecture on band scoring by Harold Walters and the concert by the Chicago Symphony Woodwind Quintet.

Of particular interest was the closing address of Dr. Raymond Dvorak, director of the University of Wisconsin bands.

Dr. Dvorak declared that the "golden age of the Catholic school band" is drawing near.

"Recently," Dvorak said, "Catholic educators have shown an interest in bands and band music that was not evident in earlier years. Twenty years ago," he continued, "when the public schools were establishing bands throughout the country, Catholic educators were more concerned with other aspects of the curriculum. As a result," he said, "many Catholic laymen are prominent conductors and music educators in the public school system since there were few opportunities for them in Catholic education."

Dvorak, himself a Catholic, went on record as opposing the use of drum majorettes with marching bands. Despite pressure from student groups at the University of Wisconsin, Dvorak said he had succeeded in keeping the female baton twirlers off the gridiron. If majorettes are employed by Catholic school bands, he said, school authorities must maintain "the propriety and dignity inherent in the Catholic education system."

The convention served to restate the position of the NCBA as a potent in-

spiration and active force to the Catholic band movement.

The following committees were instituted and shall operate as continuous areas of development:

1. Registration, Reception, and Resolutions—James Herendeen, chairman.
2. The Summer Camp—Brother Roy Nash, C.S.C., chairman.
3. Literature, Program, and Marching Band—Gerald Schneider; chairman.
4. Constitutional Revision—Brother Eugene Weisenberger, C.S.C., chairman.
5. Salary, Budget and Tenure—Walter Kuebler, chairman.
6. Placement—Joseph Colantonio, chairman.
7. Membership—Howard Hornung, chairman.

In addition to committee projects, papers will be read on many vital issues concerning the Catholic band.

Robert O'Brien, director of the University of Notre Dame Bands, was re-elected president of the National Catholic Bandmasters' Association. Mr. Franklin Davis of Bishop Hogan High School, Kansas City, Missouri, was named vice-president.

Excelsior Sponsors Chicago Concert

Concert-goers, especially the ones who love good accordion music, got the thrill of a lifetime in Chicago recently. The occasion was the Excelsior Symphony Concert which entertained members and their guests visiting the Windy City for the annual convention of the National Association of Music Merchants.

Although the weather was hot and



During the Excelsior Symphony Concert held in the Terrace Casino of the Hotel Morrison, Chicago, Eugene Ettore and Carmen Corrozza, accordion duetists, play the Concerto in E Minor by Felix Mendelssohn.

THE NEXT A.S.B.D.A. CONVENTION BOULDER COLORADO

By Arthur H. Brandenburg
"ASBDA—Editor"
1128 Coolidge Road
Elizabeth, New Jersey

August 18-21 1956 — A Real Family Vacation

The general membership of the American School Band Directors' Association voted at the Urbana Conference to accept the invitation of the State University at Boulder, Colorado for the 1956 convention.

Boulder is an attractive university community of 30,000 population, located twenty-seven miles northwest of Denver, via a fast, four-lane turnpike. The beautiful University of Colorado campus, at the foot of the first range of the Rocky Mountains, is in sight of snowcapped peaks and within walking distance of mountain trails and streams. The University, acting as host to the convention, is opening up its attractive new residence halls for the use of the A.S.B.D.A. members and their families and making other facilities available for the program.

Recreation facilities are unlimited in number and variety in this ideal vacationland. Boulder, only thirty-four miles from Estes Park, and the spectacular scenic wonders of Rocky Mountain National Park, is a natural holiday center. A cool summer, plus vast opportunities for trout fishing, riding, mountain climbing, swimming, tennis and golf; all coupled with the usual

vacation days in August, presents an invitation for a family outing such as never before offered.

Whether A.S.B.D.A. members plan to come by station wagon, trailer, car, railroad or plane, plans must be formulated, even if tentatively, to make full use of this vacation spot. It is not too early to begin getting all fishing gear in top form, getting professional advice on trout fishing, and in general, organizing all camping equipment. An out-door steak fry seems a real probability.

It can be assumed that our executive committee will arrange a program to suit the circumstances, allowing the membership ample time, before, during, and after sessions to make full use of vacation facilities at Boulder. Edward A. Kehn of Boulder, Colorado is the local chairman in charge of the convention. He is a very energetic worker, and he has suggested some excellent ideas as to the possibilities for this forthcoming meeting. The executive board was pleased with the offerings. Eldon Rosegart of Pontiac, Michigan is chairman of the exhibit space. Associate members of the A.S.B.D.A. desirous of displaying at the Boulder conference should contact Mr. Rosegart at their earliest convenience.

Dale C. Harris of Pontiac, Michigan has been prevailed upon to head up the Course of Study project as general chairman. With the interest in this phase of A.S.B.D.A.'s work running high, it seems that considerable time could be spent in Colorado pursuing

important facets and problems that seem urgent to solve. Bandleaders who are willing to serve on committees delving into instrumental problems might offer their assistance to Mr. Harris, and indicate the fields in which they have special interest or widest experience.

The A.S.B.D.A. membership should feel free to submit to Earl O. Arsers, President, suggestions for the Colorado meeting. By making individual wants known can the executive board make better plans for the future.

State chairmen of the A.S.B.D.A. ought to contact their respective state members and urge them to make early reservations for this combined clinic-vacation session. States in the western, northwestern and southwestern areas, whose membership has been small, probably due to great travelling distances to convention sites, ought to build their rosters now to near full strength.

"ON TO BOULDER."

Arthur H. Brandenburg
Vice President and
"A.S.B.D.A." Editor

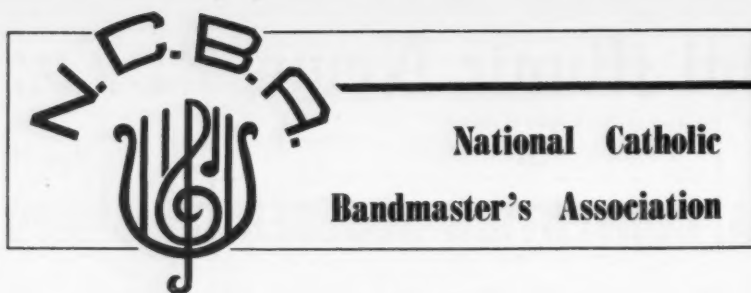
**May we have more
Band Pictures
for**

Band of the Month Series?

**Deadline for All News
Is The First Of The
Month Preceding
Publication**



"ASBDA BAND OF THE MONTH" . . . The above East Denver High School Concert Band has been under the direction of Roland S. Roberts for the past 17 years. Mr. Roberts is an A.S.B.D.A. member. This group had the distinction of being chosen to perform for the Western 1955 American Association of School Administrators' Convention.



By Robert O'Brien
President, NCBA

Notre Dame University
Notre Dame, Indiana

Survey on Teaching in Parochial Schools

A survey was recently taken of the music education classes at the University of Notre Dame to determine the attractive and the deterrent factors in the student mind concerning a career as band director in the Catholic school system. Both Catholic and non-Catholic students took part in writing the general paper. It was indicative that the majority of reasons, pro and con, were similar to points frequently brought up at the NCBA meetings. It is also important that the NCBA has had active committees working on the various areas since our inception.

General reactions that tend to discourage a future teacher from entering the Catholic band field:

1. Contemporary lack of leadership in the instrumental education program in the Catholic schools.
2. Lack of progressive initiative in comparison with the public schools.
3. Lack of financial resources that reflect in low salaries, poor facilities, and low budgets.
4. Little Catholic band tradition in the schools to help justify the program with the administration. (A remark from a forthcoming book by Dr. Charles Biondo, University of Notre Dame, states that "WE DO NOT NEED TO JUSTIFY INSTRUMENTAL MUSIC IN THE SCHOOLS, WE NEED ONLY TO EXPLAIN WHY WE DO NOT HAVE IT.")
5. Bands are frequently looked upon as a competitive activity with public schools rather than a musical and artistic experience for the bandmen.
6. A general lack of background for instrumental administration by the school officials.
7. Extra curricular problems (outside of athletics) receive little consideration. An overall feeling that the three R's are all inclusive.
8. Frequent separation of boys and girls in the same program with the result of limiting the overall quality of

the band.

9. Overemphasis upon athletics. (This is frequently justified by gate receipts which pay for the program.)

10. Lack of specialists in the field of Catholic band music.

11. Ease with which incompetent band directors can get part time jobs in Catholic schools.

12. A delayed musical education for the child because of little or no musical activity in the lower grades.

13. Very few active pension plans, job tenure, and teacher contracts. (THE NCBA HAS THE ONLY OPERABLE PENSION PLAN AVAILABLE FOR ALL LAY TEACHERS, REGARDLESS OF FIELD OF SPECIALIZATION.)

In justification many of the above problems have by no means been solved by the NCBA in cooperation with Catholic schools throughout the country.

Favorable points that tend to pull Catholic band directors into Catholic schools in spite of present weaknesses.

1. The traditional role of the Catholic Church as a "patron of the arts."
2. The tremendous potentiality of an almost untouched field. The present and future need of good band leaders.
3. The compatibility of a Catholic in a Catholic environment. The emphasis of a Catholic education enables the laymen to send his children to a Catholic school.
4. The opportunity to develop christian character along with music.
5. The attitude of the lay apostolate. The self-satisfaction of pioneering an entire new area of band music.
6. The ability to emphasize the mortal and spiritual values of music in music aesthetics.
7. The fundamentally conservative approach tends to encourage discipline in learning.

The above points were selected because of repeated emphasis in the replies by the students. It might be pointed out that the pro's cover a broader scope and deal with a Catholic in a Catholic environment. Paradoxically many non-Catholics teach in Catholic schools for the same reasons stated. The con's dealt with important details that are now being corrected to some extent and which promise to be

very much corrected in the future.

The seriousness with which these students approached the questionnaire indicates the deep thought and consideration they have given the matter. A feeling of distinct loyalty and the instinctive desire to help exists among those who have felt the benefits of a Catholic education and suffered the weaknesses of the Catholic instrumental program.

Comments From Letters Received By The NCBA Page

The first letter concerns the lack of a central placement service for teachers in Catholic schools. (*The NCBA has a committee organizing such a service.*)

"My only reason for not teaching in a Catholic school is that I have never even had the chance to be considered as an applicant for such a position even though I have my Masters Degree in Music Education. In five years of teaching, I have never heard of any good position open in a Catholic School system. This is where I think your discussion of a placement service is fine."

Other comments:

"Catholic schools could and should have music departments comparable to those found in public schools."

"I am a Catholic who has taught in the public schools for ten years. This past year I assumed a position in a Catholic system. I find little difficulty in producing results that compare favorably with my previous work. Admittedly there is a financial problem and difficulties of administrative cooperation. I often found this situation existing in my public school experience as well. We need more experienced teachers in the parochial systems."

Important Dates

April 19—Contest and festival at St. Teresa College in Kansas City.

April 22—Catholic Band Festival at Flint, Michigan. Mr. Gil Johnson, chairman.

April 23—Music Festival (Diocesan) at Peoria, Ill.

May 16—Annual band jamboree at Boysville, Clinton, Michigan. Bro. Roy Nash, C.S.C., chairman.

July 30-31—National Catholic Bandmasters' Association Convention, University of Notre Dame, Notre Dame, Indiana.

July 31-August 9—The NCBA annual band camp. The University of Notre Dame, Notre Dame, Indiana.

NCBA Summer Camp

Bro. Roy Nash, C.S.C., Band Director, Boysville, Clinton, Michigan is now accepting pre-registrations for

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April, 1956

this year's Summer Band Camp at Notre Dame. Bro. Roy will be most happy to send complete information concerning the camp. The dates of the camp are July 31-August 9.

Correspondence Invited

Readers of THE SCHOOL MUSICIAN our official magazine of the National Catholic Bandmasters' Association, are invited to write us concerning membership in the NCBA. We welcome directors of Catholic School Bands. We believe too that your students would gain much by attending our Summer Band Camp at Notre Dame. Write letters of inquiry concerning the NCBA to Robert O'Brien, President, National Catholic Bandmaster's Association, University of Notre Dame, Notre Dame, Indiana. Write letters concerning the Summer Band Camp to Bro. Roy Nash or to Notre Dame. All correspondence will be answered promptly.

What's Happening To Band Drum Majors?

Some among the millions of us who viewed the famous Tournament of Roses on television this January 2 and saw the many fine bands, some from the East, wondered just what is happening to DRUM MAJORS.

We counted fourteen bands during the time we had the parade on the screen, and only ONE drum major was holding his baton correctly and beating time. The other thirteen were strutting along with no idea of beating time or leading their units. They seemed to be trying to outstrut the twirling majorettes, instead of controlling the fine units they led. Most of them held the ball end highest with the shaft of the baton lying along the arm like they were already too tired to hold the ferrule end up (and the parade had moved only three blocks before reaching the television cameras!).

Either this new crop of college and high school drum majors don't know the proper way to beat time and lead a band or they don't care. Somebody should tell them!

This article appeared in the January-February issue of ON PARADE. The Editors of THE SCHOOL MUSICIAN are inclined to agree with the contents of this article.

**PHI BETA MU Brothers
are requested to send
news for this column.**



PHI BETA MU

NATIONAL SCHOOL BANDMASTERS' FRATERNITY

Jack H. Mahan, Executive Secretary
Phi Beta Mu, 3507 Utah
Dallas 16, Texas

Congratulations to the junior chapter of Phi Beta Mu. On February 3, 1956, the Theta Chapter of Phi Beta Mu became a reality in Rock Hill, South Carolina. Dr. William Revelli, an honorary member of Phi Beta Mu officiated in administering the oath to membership. The following men were honored with charter membership in the Theta Chapter:

James D. Pritchard, Pres.,
Sumter, S.C.
Homer F. Haworth, V-Pres.,
Chester, S.C.
Donald E. Davis, Sec-Treas.,
Lexington, S.C.
Robert Simmons, Spartanburg, S.C.
William T. Slaughter, Aiken, S.C.
Tom R. Thornley, Columbia, S.C.
Loy E. Wagner, Barnwell, S.C.
George M. Wingard, Clover, S.C.

* * *

Numerous requests have been sent to the National Office in regard to obtaining membership in the Fraternity or information as to the possibility of establishing a chapter in a particular locality. A general answer to these inquiries will be made at this time.

Phi Beta Mu is a national bandmasters' fraternity with potentially one chapter per state. An individual is honored by an invitation to membership. Applications to membership are not necessary if there is a chapter within the state of the person concerned.

In the event that there is not a chapter within the state of a person interested in the establishment of a Phi Beta Mu Chapter, it is suggested that he submit his name to the National Office where the National Executive Secretary will pass the indicated interest on to a chapter nearest the state to be considered. No further inquiry or expression of interest will be necessary after the initial notification. The sponsoring state will proceed to investigate the need for a chapter and will endeavor to choose those persons most applicable to charter membership in the new group. The prospective members will be invited to a meeting in

which PHI BETA MU and its aims and objectives will be explained. At the conclusion of the explanation the Chapter will be established and proceed as have the other chapters for the past 19 years.

* * *

Don't forget the National Phi Beta Mu get-together to be held in St. Louis at the MENC meeting. Look at the official program for the time and place.

Enid Tri-State Festival Expects To Break Record

Phillips University and the Chamber of Commerce of Enid, Oklahoma are busy making final plans for the gigantic 24th Annual Tri-State Music Festival, scheduled for May 10, 11 and 12. Last year's festival drew some 8000 contestants from 18 states. It is considered the largest school music festival in the world. More and more musical organizations are recognizing this festival as THE National Contest. The National Association of Rudimental Drummers now consider it their National Contest.

This year's festival promises to break all previous participant records. "Inquiries about Tri-State have been received from a great many new schools. There is no doubt that much of this interest on the part of distant schools is the result of the fine stories that THE SCHOOL MUSICIAN has carried about Tri-State," said Dr. Milburn E. Carey, Festival Manager, in a recent letter to THE SCHOOL MUSICIAN editor.

Dr. Carey continues to point out with emphasis, that Tri-State is an open Music Festival, and that any grade or high school band, orchestra, or chorus in the nation is invited to enter. The deadlines for entries were set for bands, choruses, and orchestras . . . April 1 . . . Soloists and Ensembles . . . April 12.

For further information, or to enter individual or groups in the Festival, either wire, or write, Dr. Milburn E. Carey, Festival Manager, Box 2068, University Station, Enid, Oklahoma.

A feature article on this year's festival appears on pages 24 and 25 of the March issue of THE SCHOOL MUSICIAN.

American Bandmasters Association Elects New 1956 Officers

Santa Fe, New Mexico . . . Special
The newly elected officers of the American Bandmasters Association for the new year are:

PresidentCol. George S. Howard
Vice President

.....Prof. Mark H. Hindsley
Secretary-Treasurer

.....Glenn C. Bainum

Board Members

....Capt. James C. Harper, Dr. Raymond F. Dvorak, Lt. Com. John McDonald, Jack Mahan, Frederick Schulte.

The convention was well attended by ABA members. The loss of Dr. Edwin Franko Goldman was felt by all in attendance. Dr. Goldman was the founder of the American Bandmasters Association.

The May issue of THE SCHOOL MUSICIAN will carry a complete story and pictures of the ABA Convention held at Santa Fe, New Mexico, March 7, 8, 9, 10 and 11.

(Obituary)

ERNEST OSTWALD of Uniform Firm

Ernest Ostwald, founder and president of Uniforms by Ostwald, Inc., Staten Island, N.Y., died February



Ernest Ostwald

21st at his home in West Brighton, S.I. He was 59 years old and had been ill for about a year.

His firm is regarded in trade circles as one of the largest in the band uniform specialty field, and Mr.

Ostwald is cred-

ited with having made substantial contributions to the development and expansion of that field.

Born in Dusseldorf, Germany, where his father and grandfather were uniform manufacturers, Mr. Ostwald came here in 1924 and two years later established the uniform business.

In addition to having been a director of the National Association of Uniform Manufacturers, Inc. at the time of his passing, Mr. Ostwald was chairman of its Fair Trade Practice Committee until last year. He will be remembered for his efforts, while holding this post, in behalf of an intensi-

fied consumer education and public relations program for the uniform industry.

Mr. Ostwald was also a member of the Staten Island Kiwanis Club, the Sales Executives Club of New York and the American Bandmasters Association, and a former district commissioner of the Boy Scouts of America. He sponsored an annual award to writers of school band music.

His firm's patrons include leaders of the United States Marine Band, and Mr. Ostwald was consultant on uniforms to the Department of Defense.

Surviving are his wife, Lucille, a son, Robert E., his mother, Mrs. Adolphine Ostwald, and his brother Adolph, secretary-treasurer of the firm.

"Uncle Henry" Fillmore Steals Graduation Show

Monday, February 6th may have been THE day for 359 graduates in University of Miami commencement exercises but Henry M. Fillmore, noted composer-conductor, nearly stole the show.

"Uncle Henry," as he is known affectionately to UM band students, received the loudest and longest ovation of the day when he was awarded an honorary Doctor of Music Degree by President Jay F. W. Pearson.

Fillmore has been "honorary conductor" of the university band since 1948. Band members showed their appreciation by rocking the walls of Dade County Auditorium with a medley of Fillmore's snappy jazz-march compositions in sharp contrast to the more sedate processional and recession-al music.

Catholic University to Hold June Workshop

A workshop on music activities in the elementary school will be held at the Catholic University of America, June 15-26, 1956. Special areas of music instruction for teachers will be included. Classroom teaching of music, violin teaching, developing the boy choir, teaching orchestral instruments, and piano teaching. Workshop leaders will include Miss Sally Monsour of the University of Michigan; Dr. George Bornoff of Boston University; Rev. Joseph Foley, Conductor of the Paulist Chorists of New York; Dr. Ernest

(Turn to page 62)

WHAT THEY PLAYED

The SCHOOL MUSICIAN is starting a new column in the magazine under the heading WHAT THEY PLAYED. The purpose of the column is to give directors across the nation the opportunity of seeing what selections were performed by various High School and Grade School Bands. Programs will be printed as they are received from directors. All school band directors are invited to mail programs to The SM as soon as they have been presented.

JOLIET, ILLINOIS Grade School Concert Band Charles S. Peters, Director

(Performed December 4, 1955)

Concert Band Portion

Symphonic March, Opus 18, by Mancini

Symphony No. 6, in B Minor, Opus 74, by Tchaikowsky-Peters. The band performed all four movements from the original score.

Bugler's Holiday-Cornet Trio, by L. Anderson

Meditation from "Thais," by Massenet-Harding

Warsaw Concerto, by Addinsell

Calfskin Callisthenics, by Bennett

Tambo—Tempo di Samba, by Cavez

DULUTH, MINNESOTA Denfeld High School Band Lloyd F. Swartley, Conductor

(performed January 31, 1956)

Emblem of Unity, Concert March, By Richards

Victory at Sea, Symphonic Scenerio, Richard Rodgers, Arr. by Bennett

Concerto for Trumpet, Allegro, Andante, Allegro, by Haydn

The Seven Seas March, by Coates

Footlights, Concert Valse, by Coates

Yugoslav Polka, by George List

Shoutin' Liza Trombone Novelty, by Henry Fillmore

The Conqueror March, by C. Teike

Relax, a new Rumba by Paul Yoder

Concerto Grosso for 2 trpts, trom., and band, by Morrissey

Star Dust, by Carmichael, arr. by Paul Yoder

The Billboard March, by John N. Klohr

* * *

The two above programs will give school band directors an idea of how this column will be conducted. Please place The SCHOOL MUSICIAN on your future Program Mailing List if you wish your programs to be considered for publication. Address as follows. Editor, The SCHOOL MUSICIAN, 4 East Clinton St., Joliet, Illinois.

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is starting a magazine under the name of Y PLAYED. The purpose is to give the opportunity to the school directors who are interested in the SM as presented.

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The American Symphonic Band of the Air Records 2nd Album

Band Directors everywhere in the world will be happy to know that the famous "American Symphonic Band of the Air" has recorded a 2nd album which is known as "Encore." This 2nd recording session was also conducted by Dr. William D. Revelli.



(1) Final plans for the recordings are made (l to r) Ralph Hermann of ABC, Dr. William Revelli, University of Michigan, Frank Vagnoni, Head of Music Division of ABC, and William Sandberg, Manager of the band. (2) Jog Black, first tuba player warms up (formerly of N. Y. Philharmonic). (3) Ed Vito, harpist, of NBC Symphony checks the pitch of his strings. (4) The trumpet section sounds a "C." (l to r) Gene Brown, Radio City Music Hall, John Falstitch, ABC Staff, Ray Crisara, NBC Staff, James Morreale, ABC Staff, Al Mattaliand, ABC Staff, Charles Barney, NBC Staff. (5) The trombones check their "Bb." (l to r) Julian Menken, Firestone Symphony, Irwin Price, 1st trombone, New York Little Symphony, Charles Small, ABC Staff, Jack Elliot, Firestone Symphony. (6) The horn section warms up, (r to l) Wm. Sandberg, ABC Staff, James Chambers, N. Y. Philharmonic, (first chair in band), Alfred Currado, ABC Staff, Don Currado, ABC Staff, Andrew Currado, ABC Staff. (7) The percussion section gets ready (l to r) Dick Ridgely,

ABC Staff, Phil Krause, RCA Victor and Columbia recording orchestra, George Gaber, ABC Staff, Sam Borodkin, NBC Symphony. (8) Ralph Hermann checks final scoring as Dr. Revelli rehearses the band. (9) Dr. Revelli raises his arms for the recording downbeat. (10) The sound experts are ready in the control room (l to r) Lawrence McIntyre, Decca Sound Engineer, Milt Gabler, Decca Artist and Recording Director. (11) Now they are recording "Serenade to a Picket Fence" featuring a xylophone trio, (l to r) Sam Borodkin, Phil Krause, Dick Ridgely, with George Gaber in background on traps. (12) The great "Peanuts" Hucko solos during Paul Yoder's new number "Busybody." (13) Ralph Hermann plays the celeste on "Valse Campestre." (14) Phil Krause strikes the chimes in Charpentier's "Ballet of Pleasure." (15) Al Gallodoro solos in Gershwin's "You Can't Take That Away From Me." (16) Nine hours later, some twelve numbers have been recorded and Dr. Revelli is pleased as he listens to the playbacks.

TEEN-AGERS SECTION



By Judy Lee, Teen-Age Editor

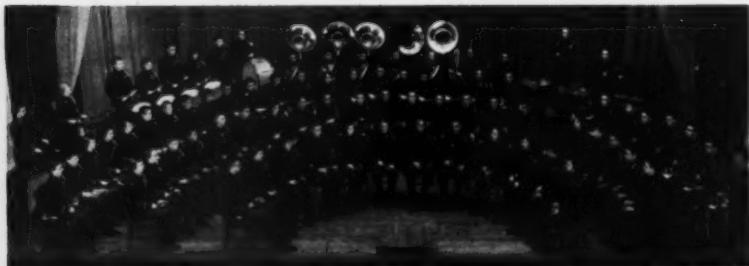
Lenoir North Carolina Had Unusual Month

Recently the Lenoir High School Band, North Carolina had an unusual month for band members. Their buses turned toward Concord and the Annual Carolina Band Clinic. Bandmasters from both Carolinas were present

and the Lenoir Band members were used as "guinea pigs." Mr. Hindsley from the University of Illinois demonstrated to the bandmasters the correct way to carry on a rehearsal. The Lenoir Band was used in the demonstration. A short concert was presented before and after the rehearsal and was enjoyed by all present. Band members next were to get ready for the solo and ensemble contest at Davidson, and the Annual Birthday Concert.



This fine looking group comes to us from Denver, Colorado. Their official name is the East Denver High School Orchestra. They are under the capable direction of Roland Roberts. A swell looking group of teenagers and I'll bet they can really play.



Unusual in the feature of military precision is the Jefferson City, Missouri High School Band. Individual perfection is strived for by each and every member of this band. They work as a unit for the betterment of all concerned. Mr. Walter Haberaecher is the director of this remarkable group. He should be justly proud of his band for they have that certain something we so often find missing in the average group. Let's hear more from you, Jefferson City.

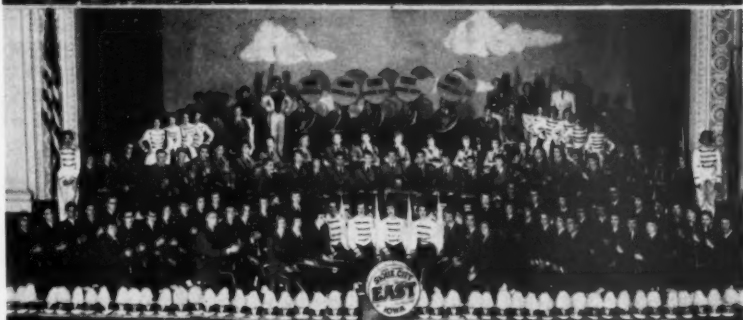


Recently the Mississippi Southern College held an All-State Band Clinic at Hattiesburg, Mississippi. There were over 200 band students and a hundred directors attending. Mr. Philip Lang, noted arranger, composer and clinician was the featured guest conductor. The guest artists were the well known faculty woodwind quintet from the University of Illinois. They were featured in a concert and thrilled the participants with two demonstrations. The event was successful and there are plans in the making for a repeat performance next year.

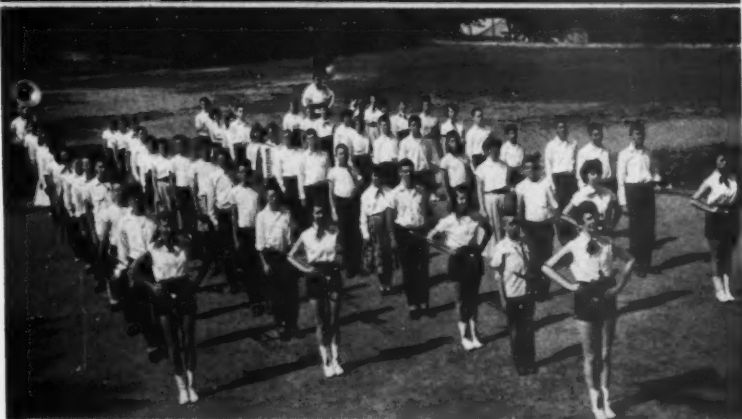
Sixty-one high school bands, numbering 4196 students, played "The Washington Post March," "Men of Ohio," and the "Penn State Alma Mater" under the direction of James W. Dunlop, Conductor, University of Pennsylvania Bands. Dr. Hummel Fishburn, Head of the Department of Music and Music Education, originator of the idea, planned the formation and served as general coordinator. This picture will be reproduced in dozens of colleges.



Here's a very busy band from East High School, Sioux City, Iowa. Consisting of 120 members, they take several major trips every year besides performing in all local and school functions. Nothing but the best players for this band. Rigid tryouts are required to obtain membership in this band. As in other schools, the music department has shown a steady increase in the past several years. The students proudly boast of their three bands, under the direction of Dale Caris, consisting of 280.



It hardly seems possible, but here's a band composed entirely of ninth graders. This straight lined group of students is from Sioux City, Iowa. Also under the capable direction of Dale Caris, one of their acts is to be a feeder for the high school band. How about some pictures of your bands teen-agers? I'm waiting for them . . . Judy Lee.



This keen looking concert band of fifty-five members hails from Levittown, Long Island. Under the general supervision of Mr. F. Arden Burt, they have grown into one of the top high school bands in the east in just a little over three years. This fine school system also boasts six orchestras, ten bands, and twenty-six glee clubs . . . Wow, what a program! . . . J.L.





By Karen Mack
Pen Pal Club Coordinator
THE SCHOOL MUSICIAN
4 East Clinton St.
Joliet, Illinois

Hi Pen Palers, How's life been to you? Spring is here and everything seems to have taken on a new tone. I have an awful lot of letters for you to read so what do you say we get on with the news.



Sheila Miller

Here is a letter from a very cute girl. Her name and address are as follows: Miss Sheila Miller, Pinkerton High School, Midway,

Kentucky. Sheila's letter read as follows: "Dear Karen, I was reading about your Pen Pal Club in February's edition of THE SCHOOL MUSICIAN and thought I'd write. I'm thirteen, a freshman at Pinkerton High in Midway, Kentucky, and I play the clarinet in our school band. I'd like to write either a boy or a girl. Thank you, Sheila Miller. P.S. Here's a picture I had taken not too long ago. P.S.S. My address is Pinkerton High School, Midway, Ky. Okay all of you out there let's go, go, go. Sheila wants to hear from you."

"Dear Karen, I am in the fifth grade of the Tulia Jr. High School. I would like to have pen pals from all over the world. I promise to answer every letter I get. I play the clarinet in the Beginners Band of Tulia. I also play the piano. Yours truly, Mickey Lankford, Box 636A, Tulia, Texas." Kids, here's a little boy that really means business so all you fifth and sixth graders let's write to Mickey.

"Dear Karen, I would like to join the SM Pen Pal Club. Would you send me an official membership card, please? Here is something about myself for the others who may be interested in writing to me. I am 15 and play 3rd French Horn in the Sudberg High School Concert Band. I enjoy music. I collect stamps and belong to the

Y.M.C.A. being a Junior Leader there. I hope to be hearing from other teens. Yours truly, Ken Sheppard, 284 Lloyd St., Sudbury, Ont., Canada." I'm quite sure that you'll be hearing from other teens very shortly, Ken.

"Dear Karen, When I was in my music teacher's room at school the other day I was looking through several magazines. While looking through your SCHOOL MUSICIAN magazine I saw your Pen Pal Club. I would like very much to join your club if possible. My name is Bob Dunn and I am 15 years old and play the side drum at school and in our Sea Cadet Band. I would like very much to have a pen pal in any part of the world. My full address is Bob Dunn, 2639 Mcallum Ave., Apt. No. 7, Regina, Sask., Canada. Yours truly, Bob Dunn."

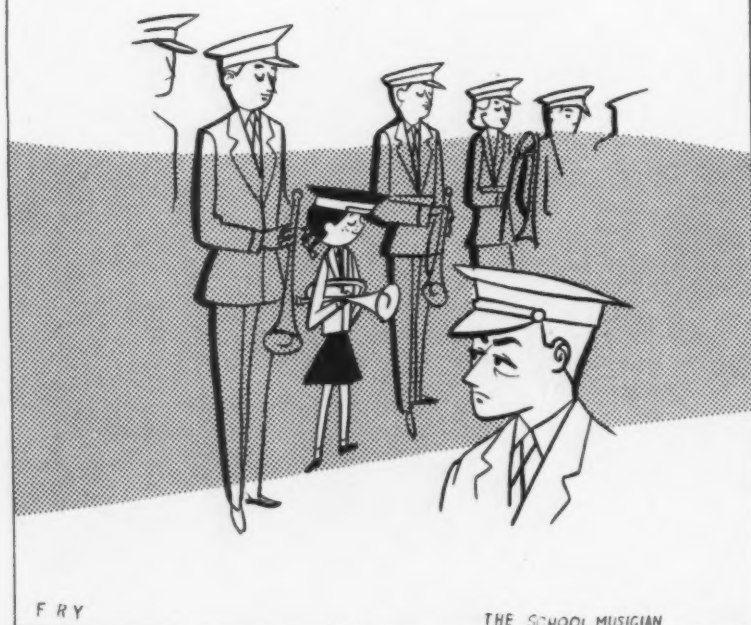
"Dear Karen, I am in the 10th grade at Rock Hill High School in Rock Hill, South Carolina. I play 1st French Horn in the Rock Hill High School Band. I also sing sec. soprano in the Glee Club. I am interested in music and would like to become a member of your Pen Pal Club. Would you please send me a membership card? I would like to have a boy or girl Pen Pal from some country besides the U.S.A. I would be very happy to have a pen pal in the U.S. though. I am 16 years old. Thank you, Patsy Quinn."

"Dear Karen Mack, I would like to inform you about a small dance band, which is composed of members of the Lovenberg Junior High School Band. Its instrumentation is rather unusual, alto sax, clarinet, trumpets (2), trombone, bass, and drums. Its name is the Melody Men. Rehearsals are held on the members' own time, and we play regular professional stock arrangements. I am enclosing a copy of our business card. Yours truly, Jimmy Seymour, 5102 Avenue 01/2, Galveston, Texas."

Kids, here are some boys that really have some ambition. It's too bad there aren't more kids that do this sort of thing. Just think of all the money you could save by not having to hire an orchestra.

Well, that's about all for this month, but I'll be back next month. Don't forget about that contest. Any member getting the most new members gets a year's free subscription to THE SCHOOL MUSICIAN Magazine. Bye now. Your Pen Pal Club Coordinator, Karen Mack.

LITTLE GRACIE NOTE



F R Y

THE SCHOOL MUSICIAN

TOP TUNES In Review

BY KAREN MACK

DECCA - 45 RPM

Hi there gang, it's time for another date with the Decca's top melodies, so on with the music.

Jeri Southern . . . "Don't Explain" . . . "Where Walks My True Love" . . . The second tune mentioned is from that musical comedy "The Court Jester." Jeri sings both of these nice quiet tunes in her best blues voice. The orchestration is very nicely done also.

Al Hibbler . . . "Let's Try Again" . . . "11th Hour Melody" . . . Al seems to be having a hard time with his girl friend because in both songs she wants to leave him. Both of these songs are really beautiful with the right orchestration and vocal background.

Carmen McRae . . . "I Guess I'll Dress Up For the Blues" . . . "Come Down to Earth, Mr. Smith" . . . The first tune is from the motion picture, "The Square Jungle." Carmen really does have the blues in it though. The second tune is kind of fast and is cute.

Four Aces . . . "The Gal With the Yaller Shoes" . . . "If You Can Dream" . . . Both of these tunes are from the motion picture "Meet Me In Las Vegas." These pieces go from one extreme to the other. One is fast and the other is slow. Buy the record and find out which is which.

Danny Kaye and Dena Kaye . . . "Laugh It Off Upsy Daisey" . . . "Little Child (Daddy Dear)" . . . The first one gives you some good advice and in the second one they tell you right where to find happiness. It's a real cute record.

Decca 33-1/3 LP Records

Vicki Benet . . . Here is a record done by a girl who was born in Paris, France and has traveled all over the world. Miss Vicki Benet was born into a theatrical family and toured the world with her mother, learning the languages of many countries. Already a huge success in London and Paris, it

is in this Decca Album that Vicki makes her real debut to the American public singing the songs she loves the best, the favorite songs of Paris. Her beautiful voice and sympathetic interpretations gain added significance when one can picture her. Possessing a lovely face, she is by either French or American standards an exquisite example of womanhood. The name of her album is "Woman of Paris." Several of the tunes in this album are, "Autumn Leaves," "Tenderly," and "Mon Homme."

Conley Graves . . . Young though he is, Conley Graves has already attracted a small army of ardent admirers. Critics, commentators, and ordinary listeners have united to praise his remarkable charm, his extremely modern rhythms, and his extraordinary techniques. The album features Conley Graves trio consisting of Conley Graves, leader and pianist, Billy Schneider on drums, and John Mosher on bass. The name of the album is "Genius At Work." A few of the numbers are "The Man I Love," "Slaughter On Tenth Avenue," and "St. Louis Blues."

First Trombonist And Eagle Scout In One

Versatility is the motto of Waylon Black of Inman, South Carolina. Great



Pictured above is Waylon Black, of Inman, South Carolina, who plays 1st trombone in Chapman High School's "Band of Gold" at Inman. Waylon is a bright and personable sophomore. He is an Eagle Scout and a member of The Order Of The Arrow, Boy Scouts of America.

men have often stated that one must have a well-rounded personality to achieve great things. Waylon is well on his way to achieving this right now. Altho he is only in tenth grade at Chap-

man High School, he is playing first chair trombone right now in the "Band of Gold." His director Mr. Harrison Elliott states that Waylon is a bright and personable sophomore and a credit to his band status. Probably being an Eagle Scout and a member of The Order of the Arrow, Boy Scouts of America is one of Waylon's proudest achievements. Good luck to you Waylon in your future endeavors.



This keen vocal trio is just one of the many similar groups from the Phoenix, Arizona High School. You will note that Mr. Walter Rodby salutes the Phoenix High School in his "Choral Spotlight."

We Want Your Winning Soloists and Ensembles

ATTENTION REPORTERS . . . We of THE SCHOOL MUSICIAN Staff would be proud to publish some pictures or snap-shots of some of your winning soloists or ensembles. Just have them line up on your school steps and take a few snap-shots of these winners. Write us a short caption of their accomplishments and mail both to us before April 22nd. If you will do this, the material will be considered for the June issue. Address your material to: Judy Lee, Teen-Age Editor, THE SCHOOL MUSICIAN, 4 East Clinton Street, Joliet, Illinois.

Parents' Night at Bishop Hogan High School

Rita McAnarney
Teen-Age Reporter
Bishop Hogan High
Kansas City, Mo.

The pulsating beat of drums sounded through the gym of Bishop Hogan High School at Kansas City, Missouri, where parents were receiving the final picture of three months' work. The Band in showy maroon and white uniforms playing the pop tune "Seventeen" arranged by John F. Young, and the expanding and contracting "H" to the Hogan school song.

The main portion of the program was the concert presented on the stage and included the following numbers: The Big Top Overture, arranged by

Bowles; "Royal Hussars" March, arranged by King; Autumn Leaves, by J. Kosma; Wake the Town and Tell the People, arranged by J. Livingston; and "The Centaur" March, by King.

An exhibition by the twirlers of a majorette specialty with electric batons in a black-out setting high-lighted the evening. The Junior Band, too, demonstrated their ability with two numbers.

Parents were escorted to the school cafeteria where coffee and cake was served. During the course of the evening Mr. F. H. Davis, music director and Mr. J. P. Dobel, drill master and twirling instructor, gave short speeches commending the Band members on their earnest, hard work and thanking the parents for their patience. Mr. Davis introduced the officers of the Band and Patti Gilmer, President, presented two beautifully decorated cakes to Mr. Davis and Mr. Dobel as a token of appreciation.

A clarinet quartet entertained the parents along with a small jazz band consisting of David O'Connor, clarinet; Charles Bott, trombone; Dick Stubblebine, drums; Allison Zansler, trumpet, and Larry Crumbliss at the piano. This group rendered the *Twelfth Street Rag* in fine style.

This was the second annual Band Parents' Night at Bishop Hogan High School. Its purpose is to give the parents an understanding and appreciation of the importance of music in the school curriculum.

All arrangements and decorations were made by the members of the Band.

Cresco Sports Above

Average Music Department

Cresco, Iowa Public School is an average size Class B school with an enrollment of about 350 high school students. The band program starts in the fifth grade. Beginning with three regular band grades—grade school band (5th and 6th grades), junior high (7th and 8th grades), senior high school band (9th through 12th grades). There are at present 150 students in the instrumental program. Within the band there are 20 ensembles and as many solos that participate in contest each year. They have a voluntary ensemble in the swing band, using balanced instrumentation. "They play for fun and have fun playing," says Mr. Mervin N. Lysing, director of the school band.

Last summer, 1955 they took the senior concert band to the Chicago-land Music Festival for four days. The students raised the necessary funds. The one project that went over the biggest was the slave auction. If some



Part of the 1,500 students attending the pre-festival reading of materials by the Los Angeles Municipal Band.

San Gabriel Preview Their Music Festival

by Viola Wahler
San Gabriel Valley

1,500 young California musicians—that's twenty-seven bands—had a wonderful and unique experience recently. Theirs was the opportunity of hearing their own festival music performed by a professional group—the Los Angeles Municipal Concert Band. The artistic performance will serve as an inspiration for a long time to come.

Every aspect of the program was planned with the San Gabriel Valley student musicians in mind. After each number the program was opened to a question and answer period. This proved to be an especially lively portion of the evening. One young musician, a clarinetist we imagine, was especially interested in the solo clarinetist and questioned why he swabbed his instrument so often. The answer from Albert Klingler, the soloist, was that

directors are looking for a way to raise money, that's a good one. Now they are planning a tentative trip for the senior band this year to the Moorhead State Teachers College, Moorhead, Minnesota. This will be a three day trip and will entail some 1000 miles of travel. The band will play a concert at the college and also play several concerts enroute, one at Lake Park, Minnesota.

The band will also play for a band clinic of the North Central Band Masters Association at Mason City. Their concert for the remaining part of the year is on or about May 6th.

"Sounds like a swell music department. Bet it really keeps you going Mr. Lysing. I don't know about my readers but I certainly would like to know more about the slave auction." . . . Judy.

his type of playing produced moisture in the instrument and he swabbed it so as not to "blow a bubble on a high B flat." This kind of honest and practical answer from so fine a soloist serves as a guide and inspiration for a young musician, perhaps driving home a point more surely and quickly than he could get it from books. Albert Klingler is a fine, sincere musician. In his earlier days he was active in the school music program of the famed city of Elkhart, Indiana. Prior to his coming to Los Angeles he was an active musician in the city of Chicago.

Lloyd Stone, who did the solo work in the Highlights from Porgy and Bess added immeasurably to the artistic value of the concert. His portion of the program proved that a person can do a fine, artistic solo accompanied by a band. Yes, we said singing, accompanied by a band, and not yelling at the top of his lungs to try to be heard above it. In such accompaniment lies the fine hand of the conductor. The remarkable feature of the reading was the tremendously fine pianissimo played by the band—barely a whisper yet played with perfect intonation.

The steering committee, who planned this inspiring event, included Ray Bowman, Arcadia High School; Ed Lupiani, Baldwin Park Elementary Schools; Bob Greenwell, Baldwin Park High School; Ross Davis, Citrus High; Montebello Senior High School's Herbert Roesner; Ben Godfrey from Temple City High School with Max Cramer of Monrovia-Duarte as chairman. The committee worked in cooperation with H. Leland Green, coordinator of Music for the City of Pasadena, California. Green served as master of ceremonies for the program.

Expenses incurred were met by a flat fee levied on each school band attending, supplemented by the Musicians Mutual Protective Association, Local 47, John te Groen, president. As far as can be ascertained this is the first time, for such a cooperative idea in the previewing of festival materials.

The Municipal Band is a part of the



Los Angeles

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Los Angeles Bureau of Music, J. Arthur Lewis, Coordinator. The conductor, Gabriel Bartold, will be known to trumpeters for his books of orchestral excerpts published by International Publishers. He was formerly first trumpeter for the Kansas City Philharmonic, the Houston Symphony, National Symphony, and the Boston Pops Orchestra. Previously he was director of Instrumental Music at Kansas City Junior College and Hollywood High School. Now, in addition to directing the Municipal Band, he is first trumpeter of the San Diego Symphony, and is Music Education Representative for the Lockie Music Exchange, and is presenting clinics throughout the Southland.

The tremendous success of the reading session and the national interest it has aroused promises more clinics of its kind in the future. All associated with it have spoken of the great merit of the student-professional contact provided by such an experience. Resulting from this clinic is the scheduling of young high school artists from the California Southland to appear as soloists for the summer concerts of the Los Angeles Municipal Band.

Not Sharp But Way Flat

Elaine Edwardson
Fifth Grade, Eastlawn School
Midland, Michigan

Everybody writes, plays, or sings music but me,
Mainly because I can't tell "do" from "ti,"
Oh! I try. You don't know how hard I try,
But all I get is a squeak and a sigh.
I get low notes when I play the flute,
When I play the tuba I get a small toot.
When I read a song I can't get the tune,
When I sing it's like gas from a toy balloon.
Davy Crockett or Sixteen Ton,
It seems I'm always the off key one.
Won't somebody help me the pitch to find?
I must lose this monotone or lose my mind.

How To Be A Reporter?

Would you like to have some pictures and news stories of your school band, orchestra, and chorus run in the Teen-Age Section. It's very simple. Send me a 75 to 100 word write-up and a picture or two with captions. Pack them well. Be sure to mention the name of your directors. You will get the "By-Line." Material should appear in a future issue. Send to: Judy Lee, Teen-Age Editor, THE SCHOOL MUSICIAN, 4 East Clinton St., Joliet, Ill.

JOLIET HIGH SCHOOL BAND FEATURES ACCORDIONIST AND FRENCH HORN CHOIR OF FORTY STUDENTS

The internationally famous Joliet Illinois Township High School Band under the direction of Mr. Bruce H. Houseknecht, ASBDA, ABA, presented two new features during the Annual Winter Concert on the afternoon of February 19th. Mr. Herman Troppe, Accordion Virtuoso performed three numbers with band accompaniment. A French Horn Choir of 40 students performed two numbers under the maestro, Max Pottag. Both of these new features were warmly received by the capacity house that heard the concert.



Herman Troppe
Accordion Virtuoso featured
with Joliet, Illinois High School Band.

The following program was presented:

- Part I—Concert Band
Symphony No. 2 in C (manuscript) Schumann-Houseknecht
Romance Sibelius-Beebe
Overture to "Idomeneo, King of the Isle of Crete" Mozart
Illinois March Edwin Franko Goldman
Block "M" March Bilik
Chanty from "Poems of the Sea" Bloch
Overture to "The Flying Dutchman" Wagner

- Part II
French Horn Choir of 40 Horns
Conducted by Max Pottag
Adagio Religioso Lorenz-Pottag
Quartet for Horns Wagner-Pottag
Part III—Concert Band
The Girl I Left Behind Me from "Irish Suit" Anderson
Accordion Solos
..... featuring Herman Troppe
Warsaw Concerto Addinsell
Green Light Magnante
Blue Mist Osterling
Stars and Stripes Forever Sousa
Mr. Troppe is famous for his authentic interpretations of the masters including Bach, Wagner, Mozart, and

others. He has developed the legitimate technique required to perform these difficult works on the accordion. Mr. Houseknecht was high in his praise of this young artist who performs the classics on this educationally sound instrument.

—Troppe is available for school recitals and clinics. More information may be obtained by writing to THE SCHOOL MUSICIAN, 4 East Clinton St., Joliet, Ill.

New Firm Announced As Haynes—Pedler

Mr. Sidney A. Pedler, President of The Hoosier Band Instrument Company of 1032 East Beardsley Avenue, Elkhart, Indiana, and Mr. William S. Haynes, President of the Haynes-Schwelm Company, 4196 Washington Street, Boston, Massachusetts, announce the formation of a new firm organized for the manufacture of musical instruments of a high quality.

The new firm's name will be The Haynes-Pedler Company with main office and plant in Elkhart, Indiana.

Both Mr. Haynes and Mr. Pedler will bring into the new firm rich and long experience, both men representing old firms. The principal instruments to be made for American musicians will be the flute, piccolo, clarinet, trombone and trumpet. The brilliant beauty of these instruments in new modern cases sell themselves on display and later upon their performance.

A booklet containing a thorough description of all the new instruments, together with prices, is available upon request.

Two old experienced authorities on the flute and other woodwinds, now offer you new ideas in new instruments.

Do You Have a Teen-age reporter yet?

IMPORTANT
Send all letters, pictures, write-ups to:
THE SCHOOL MUSICIAN
Judy Lee, Teen-Age Editor
THE SCHOOL MUSICIAN
4 East Clinton St.
Joliet, Illinois



P.O. Box 347, Park Ridge, Ill.
A National Nonprofit Educational Society

Tri-M On Menc Program

Tri-M is scheduled to appear on MENC's Golden Anniversary program at St. Louis, April 16, at 4 p.m. The Society will present a clinical demonstration of the impressive initiation ceremony. Officers of Chapter #67 of North Kansas City H.S. and Lida P. Warrick, faculty sponsor, will direct the ceremony. Playing roles as apprentices are officers from the following chapters: Chap. #89 Hickman H.S., Columbia; Chap. #31 Rolla H.S., Rolla; Chap. #209 John F. Hodge H.S., St. James; Chap. #40 Potosi H.S., Potosi; and Chap. #230 Horton Watkins H.S., St. Louis. Other Missouri chapters are cooperating in making arrangements.

This demonstration, followed by a panel discussion, offers MENC members attending the conference an excellent opportunity to become better acquainted with the ideals, objectives and operation of this fast-growing music honor society. The panel will include Roger Hornig, sponsor of Chap. #138, Lincoln H.S., Wisconsin Rapids, Wis., whose subject is, "Tri-M as a Service Organization in the Community;" Robert J. Dvorak, co-sponsor of Chap. #48, J. Sterling Morton H.S., Cicero, Ill., who will consider "Tri-M as a Unifying Force Within the Various Divisions of the Music Department;" and James E. Noble, sponsor of Chapter #132, Peru H.S., Peru, Ind., who will speak on "Tri-M Encourages Solo and Ensemble Performance."

New National Executive Board Members

Results of the recently-held election to the National Executive Board have been announced by the elections committee chairman. Leslie Gilkey, sponsor of Chapter #111, Waukegan H.S., Waukegan, Ill. From a slate of four candidates, Richard L. McClintic and James E. Noble have been selected by Tri-M faculty members through a nation-wide vote.

Dick McClintic, National Advisory Council member and organizer of Chapter #20, Myrtle Creek H.S., Myrtle Creek, Ore., will have as his special assignment the development of state student Tri-M associations. Mr. Noble,

who organized Chapter #132 at Peru H.S., Peru, Ind., will work on developing a plan for the organization of active alumni units for Tri-M Chapters. Both men will be valuable additions to the Executive Board, which has now been increased from five to seven members.

Sponsors Enjoy Breakfast Meeting

The thirty Illinois Chapters of the Modern Music Masters Society were well represented at the Illinois Music Educators Association meeting held in Springfield, Illinois, Friday and Saturday, February 17 and 18. An informal get-acquainted breakfast on Saturday morning was attended by the following Chapter Sponsors: Mrs. Dorothy Stewart, Jr. #169, Webster Jr. H.S., Benton; Vic Shaul, #114, Champaign; Herman Beringer, #3, Immaculata, Chicago; Mr. Davenport and Mr. Varges, #48, J. Sterling Morton H.S., Cicero; Art Hill, #4, Elgin; Francis Fardig, #106, Harvard; Chuck Southard, #5, Hall Twp. H.S., Spring Valley; Alexander M. Harley, National President, #1, Maine Twp. H.S., Park Ridge-Des Plaines; and Frances M. Harley, Executive Secretary, Park Ridge. Burton Bates, #164, Deland-Weldon; Mac Meneghini, Jr. #170, Dolton, Bob Jorgensen, #84, Lewistown, dropped by the Tri-M booth and

visited with the Harleys. This enthusiastic meeting and its exchange of ideas and experiences is evidence of the fine opportunity for fellowship that the Society affords music educators and America's leading music students.

Chapter Of The Month

Chapter #123, Providence H.S., San Antonio, Tex., has been selected Chapter of the Month for April because of the impressive service program offered its "school, church, and community." The operetta, "Little Women," which this Chapter presented, was followed by musical programs for the patients at the San Antonio Tuberculosis Hospital and the Brooke Army Hospital at Fort Sam Houston, and an appearance before the Knights of Columbus. A program over a local radio station was their contribution to the annual March of Dimes drive. Members of Chapter #123 provided the musical portion for Providence High's Business Club installation. As one of the Chapter's special projects the "Tri-M Singers" provide music at a downtown church twice a month.

April Top-Notcher

Peggy Furr has been selected as Tri-M Top-Notcher for her splendid service record. In addition to being vice-president and program chairman of Chapter #35 at Albemarle H.S., Albemarle, N.C., she has served as head of their fall fund raising project. At the beginning of the year she planned programs and appointed hosts and hostesses for each of the monthly meetings. She is a leader in many school activities, some of which are: World Peace Key Winner; member of Mixed Chorus for two years; member of Girls Ensemble; represented the school at the State Choral Festival;



One of the most active Chapters in the country is Chapter #119 at Our Lady of the Lake H. S., San Antonio, Tex. The above photo was taken at a recent Chapter meeting. The officers appear in robes.

This enthusiasm of ideas of the fine art that the educators and students.

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April, 1956

chief majorette; member of the National Honor Society; treasurer of the Creative Writing Club; president of the Black Masque dramatics club; senior Marshall; manager of the girls basketball team; selected for "Who's Who" by school newspaper. Congratulations!

Chapter News Parade

Chapter #192, Hialeah H.S., Hialeah, Fla., has been highly complimented on its fine ushering in the Dade County Auditorium for Civic Music Concerts, University of Miami Symphony Concerts, and for Ballet Recitals. Six members of this Chapter had the novel experience of singing in the chorus for the opera, "Boris Godunov." A Tri-M octet and trio, with student conductors, have been formed and both groups have appeared before Miami area clubs.

Chapter #35, Albemarle H.S., Albemarle, N.C., held a pansy plant sale to raise funds for its treasury. One of its best programs this spring was a demonstration of Hi-Fi record playing equipment.

Chapter #139, McHenry H.S., McHenry, Ill., recently presented honorary memberships to Chancey Duker and Carl Buckner, superintendent and principal, respectively.

Chapter #94, Margaret Brent H.S., Helen, Md., is planning two unusual programs: a Spaghetti Supper and an evening meeting at which a local disc jockey will speak to the group on "Modern Jazz and Its Effect on the Musical World."

Chapter #72, Orange H.S., Orange, Calif., is busy preparing for a Gay Nineties musicale which will include skits, songs of the period, pantomimes, and readings.

Chapter #40, Potosi H.S., Potosi, Mo., has developed a "Musique Scroll" to aid in selecting students eligible for Tri-M membership. They held a Chili Supper to augment the fund for choir robes for the Girls Glee Club.

Chapter #141, Campbellsport H.S., Campbellsport, Wisc., sponsored a concert by the Wings Over Jordan Choir before the choir set out on a long tour of the Pacific and Far East. All members of the Negro choir were entertained and housed in the homes of Tri-M members.

Chapter #216, Harlem H.S., Harlem, Mont., is giving a solo and ensemble concert. They are also inviting a small ensemble group from a neighboring college to give a performance.

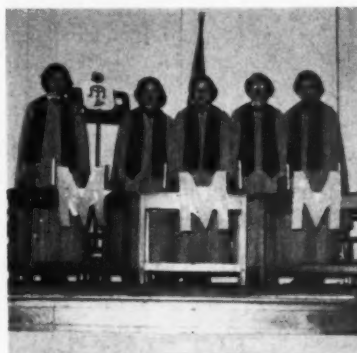
Chapter #172, Campbell H.S., Daytona Beach, Fla., will have members of Chapter #70, Jones H.S., at Orlando, as guests at a joint program meeting this spring. This Chapter has sev-

eral fine projects in work: formation of duos and ensembles for performance within the group; a recognition service for two outstanding musicians in the community; definite instructive meetings to increase their knowledge and musicianship; plans for a social affair honoring parents of 3-M members.

Chapter #169, Webster Jr. H.S., Benton, Ill., has organized a Tri-M Band and a Tri-M Chorus which are furnishing music for several school and community activities. The Chapter will serve as ushers at the District Band Festival to be held at Webster Jr. High this month.

Chapter #175, St. James H.S., Alexandria, La., can be justly proud of the fact that nearly all of the officers and leaders in the school's musical organizations, A Cappella Choir, Concert Choir, Male Chorus, Caecilian Singers, Girls Chorus, Schola Cantorum, Male Quartet, Girls Trio, the school band, and instrumental ensembles, are Tri-M members.

Five senior members of Chapter



Officers of Chapter #139, McHenry H. S., McHenry, Ill. Paul Yanda is Faculty Sponsor of this group which is rapidly expanding its activities.

#119, Our Lady of the Lake H.S., San Antonio, Tex., recently journeyed 150 miles to Abilene, Tex., to install 21 apprentices of Chapter #223 at St. Joseph Academy. Professor Jack Dean, associate dean of music at Hardin Simmons University of Abilene, presented the Keys and membership cards.

Meet The New Chapters

McLean High School, McLean, Virginia, Joseph J. Adgate, Sponsor, Elbert E. Morton, Co-sponsor; Newport High School, Newport, Arkansas, Tom W. Watson, Sponsor; Bethany High School, Bethany, Oklahoma, Robert M. Dillon, Sponsor, Travis D. Mullins, Co-sponsor; Carlisle Public School, Carlisle, Ohio, Jean D. Gaker, Sponsor, Martha Rose Roy, Co-sponsor; Lansing Public Schools, Lansing, Illinois, Paul P. Jankowski, Jr., Spon-



Werner Goldstaub, Faculty Sponsor of the Jr. and Sr. Division Chapters in the American School of Guatemala City, Guatemala, C. A. Mr. Goldstaub is a well-known organist in Guatemala and a leading music educator in the schools there.

sor, Paul A. Wright, Co-sponsor; American School, Guatemala City, Guatemala, Central America, Werner Goldstaub, Sponsor of Jr. and Sr. Chapters.

Recent Initiations

The national office announces that initiations have been held recently by the following Chapters: #48, J. Sterling Morton H.S., Cicero, Ill.; #224, Rio Hondo H.S., Rio Hondo, Tex.; #143, Nelson H.S., Nelson, Nebr.; #201, Pendleton Senior H.S., Pendleton, Ore.; #94, Margaret Brent H.S., Helen, Md.; #91, Norman H.S., Norman, Okla.; #210, Dwight Twp. H.S., Dwight, Ill.; #230, Horton Watkins H.S., St. Louis, Mo.; #218, Beaver Dam H.S., Beaver Dam, Wisc.; #225, Swain County H.S., Bryson City, N. Caro.; #158, Shelton H.S., Shelton, Nebr.; #217, Bishop Muldoon H.S., Rockford, Ill.; #219, Condon H.S., Condon, Ore.; Jr. #28, St. John's School, Marshfield, Wisc.; #179, Blessed Sacrament H.S., San Antonio, Tex.; #221, Waterloo Community Schools, Waterloo, Wisc.

Correspondence Invited

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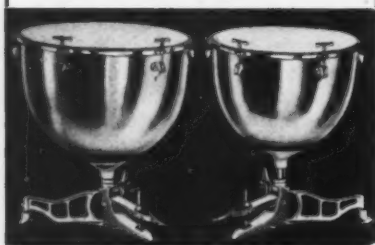
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53



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The Percussion Clinic

By Robert A. Clark

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Hi friends! Last month it was my pleasure to pass on to you many helpful tips on the art of tympani playing which were gleaned from a very enlightening backstage visit with Milton Harris, brilliant young tympanist with the Detroit Symphony Orchestra. So many fine ideas resulted from that visit that I was unable to complete the story in last month's *THE SCHOOL MUSICIAN*. I am therefore continuing the discussion this month with the hope that these two columns will provide a basic reference for those of you who may be just starting as tympanists in your school organizations.

We have already touched briefly on the basic approach to stick technique with particular emphasis on the proper grip and the importance of total relaxation. Also made mention of the need for learning all of the musical intervals and development of the skill of hearing and singing said intervals. I said, too, that the study of solfege is perhaps the surest and quickest way in which to develop this skill. We continued with the discussion of the pre-rehearsal tuning routine and the method of setting up the drums with the basic pitch from which to begin the rehearsal. This month we'll talk a bit about the selection of sticks, selection of heads and a few words about the day-to-day problems arising in the care of the heads.

The subtleties of fine tympani playing are dramatically reflected by the variations of stick types that the professional tympanist has at his disposal. Mr. Harris claims that six basic selec-

tions do the job for him covering the entire dynamic range as well as all variations of phrasing from legato to staccato. He describes the sticks as falling into two basic categories, the round ball type and the disc or cartwheel type. Both are common types placed on the market by the drum manufacturers, and the six selections would naturally include variations of weights falling under these two categories.

Perhaps we should preface our remarks on the selection of sticks with the warning that the big, soft, fluffy stick is not generally acceptable. Then here are the types that friend Milt recommends: a fairly large cartwheel type which is well suited for general use; a small ball type for extremely soft staccato work; two pair of heavier ball type sticks for long resonant tones in the legato style; a small flannel cartwheel stick for very precise staccato work; lastly, a pair of wooden hammers to be used only when specified by the composer. I think that it would be safe to say that the need for the wooden mallet in the high school band or orchestra is indeed rare so there is no urgency in acquiring this type... besides indiscreet use of this thunderous effect is a good way to get the local riot squad into action. By the way, the effect is most exciting as scored by Richard Strauss in his *Don Juan*.

Having so many sticks at ones disposal might be confusing to the novice tympanist so if you are just starting out, why not acquire a medium sized cartwheel type and a medium ball type. Branch out from this point after you have discovered the various tonal possibilities of the tympani. Always consider the job at hand when selecting the mallet. Is the composition a light ballet type, a heavy Wagnerian, a tone poem? How loudly must you play? What notes are being played on the drums? These are all important factors to consider when selecting the proper stick. Experimentation will teach you which sticks will best create a specific effect.

The quality of the tone produced by your drums will depend to a large measure on the selection and care of the heads. Milt tells me that he prefers



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a head that is not too heavy. A thirteen gauge is suggested. The head should also be of even thickness throughout the entire area. Here is the clincher. Look for the mark on the head which is produced by the backbone of the animal. The head will be more perfect if this backbone impression shows up clearly and extends directly through the middle of the head. If the head meets this last requirement it will have a greater tendency to stretch evenly in all directions assuring better tone quality and ease in adjustment and care.

Tympani heads are temperamental to say the least. The performer must be something just short of a meteorologist in order to anticipate climatic changes that always affect the heads in some manner or other. Here are a couple of rules that will apply in most situations. If the local climate is generally damp or the drums are situated in a damp room, tension should not be exerted on the heads when left after a rehearsal. If the climate is normally dry or if the rehearsal room is generally hot and dry, the drums should be left with moderate tension exerted on the heads. This can be done by depressing the pedal about half way. Adjust the rules in the case of extremes in the general weather conditions. If these rules are ignored, here is what happens. Because the tympani head is always striving to reform its original shape and size, the head will always shrink in the dry situation if tension is not constantly exerted. If tension is released during an overnight period, for instance, the head will rapidly shrink making it virtually impossible to produce the low notes of the tympani range. What is even more perturbing, the shoulder of the head will gradually disappear, which will make it impossible to release any further tension through use of the tension screws. Sponging of the head is the only alternative in correcting this condition. The shoulder of the head (point at which the head overlaps the rim of the bowl) can successfully be rebuilt in this manner, but excessive sponging will cause the head to lose its life and resiliency making for a dull tone. And that just about wraps up our discussion of the tympani. (Following are the names of publications that will furnish good practice material: *Belwin Tympani Method*, Berg, published by Belwin; *Tympani Passages*, books I, II, and III, also published by Belwin and compiled by Cross.)

And now, a word from the Vice-President in charge of mallets. . . . Had the pleasure of recently reading a brochure covering the exploits of the famous Joliet Garde School Band of Joliet, Illinois. The folder included

many beautiful pictures of the many training segments of the organization, concert band, second band, training band, and beginning band. Besides the general impressiveness of the pictures, I was especially attracted to the numbers of students who were preparing for membership in the concert band as marimba players. This fine group will always be assured of skillful handling of all keyboard parts plus many interesting tonal effects resulting from the use of the condensed score. Mr. Charles Peters, director of this famed group, is indeed to be congratulated for utilizing the marimba as a regular band instrument and encouraging so

many young people to study the instrument seriously. So it's hats off to the many budding young marimba artists of the Joliet Grade School Band.

You may remember that the Percussion Clinic of the January issue of *THE SCHOOL MUSICIAN* included a xylophone exercise that involved playing major thirds in chromatic sequence. The same exercise can be developed using double stops in minor third intervals. Any two tones separated by the distance of one and one half steps may be identified as a minor third. Learn to play the double-stops as rapidly as possible progressing up and

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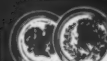
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down the chromatic scale. Suggest that you start on C and E_b and begin slowly, then gradually increase the speed as you become more familiar with the pattern.

Last month I promised that I would include the titles of several new publications for the snare drummer that have recently reached my desk. All of these are publications of the Southern Music Company of San Antonio, Texas. All have been written by William J. Schinstine. Three solos were included in the mailing bearing the following titles: *Rhythm Rampage*; *Innovation in 2/4*; *Dipsy Doodle*. All are challenging numbers, a bit on the difficult side. A collection of solos under a single cover and bearing the title, *Futuristic Drum Solos*, provides a challenging addition to the standard snare drum repertoire. For the beginners and by the same composer Southern presents a collection of first year drum solos entitled *Little Champ*.

Received a very warm and delightful letter from Malcolm J. Young who is tympanist and percussionist with the Wichita Symphony Orchestra. In his letter he challenges all of the skeptics who cynically conclude that a rudimental background has little application to the symphonic repertoire. He cites the classic, *Scheherazade*, by Rimski-Korsakov, as exhibit A in the defense. With a side-drum part bristling with rudimental application, Mr. Young has this to say about the composition: "This is, to the best of my knowledge, the outstanding example of the application of rudimental drumming to serious music."

There you are . . . the words of an outstanding professional percussionist. If *Scheherazade* is included in your school music library, dig out the side-drum part and see if you agree with Mr. Young. I will be happy to accept his suggestion in devoting an entire column to the analysis of this and other interesting drum excerpts from the classical literature. If you have any ideas that you would like have expressed in the *Percussion Clinic*, jot down a few words on the subject and send the note to me. Thanks to Mr. Young for providing the momentum for the development of a new tangent in our monthly "Shop talk."

As the famous commentator would say, "Glad we could get together."

Rudimentally yours,
Robert Clark

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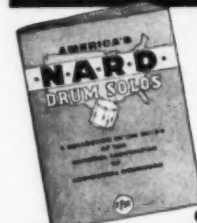
(Continued from page 40)
general understanding of music by their pupils.

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The Band Music Laboratory



Coordinated by David Kaplan

Introduction

With this issue, THE SCHOOL MUSICIAN adds a new feature—The Band Music Laboratory—to augment its monthly clinic series. Each month at least three numbers will be reviewed. We shall try to include in each issue one advanced, medium, and easy number. Our classification will be: A (most advanced), B, C, and D (easy).

We have embarked on this new project because we feel that there is a REAL NEED for it. Lists of band music are valuable insofar as they inform us what is available from whom and by whom. Rather than listing a scad of publications, we feel that pertinent discussions of three or four editions per month will be of far more value to school and college directors. Coverage will include the entire realm of band music including band methods.

The reviews will take this form: necessary data (title, publisher, prices); general description, ranges employed, technical problems, nature of the printed edition, etc. Thus a number of questions which directors must ask themselves will be answered. How high do the clarinets go? What is the upper limit of the cornets? What difficult passages exist and what keys are used? Is the edition bright and clear? What kind of instrumentation does the scoring call for? These and many other points will be answered in the reviews.

Though the discussions will be largely objective I think that personal opinion can not be ruled out completely. Knowing full well that opinions vary greatly on the suitability of this or the worth of that we shall restrict our own opinions to a few succinct remarks. After all, the band director wishes to know something of the music—keys, meter changes, ranges etc., rather than one reviewer's personal beliefs on musical value.

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Understand that this is to be no "rocking chair" review clinic. The basis of our considerations will not be limited to a five minute "quicky" look at some score. ALL of the MUSIC discussed WILL HAVE BEEN PLAYED by a school or college band. For my own part I shall have access to several high school bands—small, medium, and large, grade and junior high groups, and a large college band. Some of the things that we experienced in actual performance will be passed along to you.

Last but not least we shall be honest and sincere in our approach to these reviews. None of us has an axe to grind nor will anyone of us benefit from praising any particular publication.

It is my opinion that in the last analysis the director must personally scan scores and parts with his band in mind BEFORE he can make a suitable selection. I do not see how a director can escape this truism. If this column can help the busy director by discussing the newer things then our new venture has purpose. If, in addition, this column can make the director more aware of the newer things in terms of his own band then this new venture has validity.

Sharing this task of reviewing with me will be two band directors who are in the public school field, (their names will be announced soon). We shall thus get a pretty good cross-section of the band field. It goes without saying that we will welcome all comments, questions, answers too, and opinions.

For this opening column I have selected four widely divergent numbers for discussion.

Abbreviations: SB (Symphonic Band), FB (Full Band).
Relax (Rumba)—Paul Yoder. Kjos. 1955. FB \$6.50. SB \$9.00.

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Written for the University of Michigan Band and first played on their 1955 tour, Relax has recently been recorded on Decca Records in the brilliant American Symphonic Band of the Air album.

A full instrumentation is necessary in this number. There are clarinets in four parts, trumpets and trombones in four parts, saxes in five parts, and percussion in four parts. Essential also are 2 flutes, 2 oboes, 2 horns, bass clarinet, bassoon, and contra-bass clarinet (although the latter is cued for bsn. or bar. sax). Required of the percussion are such materials as bongos, cow bells etc., etc.

Following the opening four bar tutti is a 4 measure solo for bassoon. It is not really difficult and can be easily mastered with short practice; this is cued in for the bar. sax. The melody proper is assigned to 2 flutes and 2 oboes with the bsn. echoing a rhythmic contrapuntal figure.

Exact scoring is characteristic of this pleasant little number. For instance, at letter C the 2 horn countermelody must come through. Later the 2 clarinets soli accompanied by the bass clarinet must be heard. Notice the contra-bass clarinet at M. The alternating tutti and quiet sections add interest to the number. Note the rhythmical sax section solo at I; this is scored in dance fashion and should be played with a bounce—not in strict eighths.

Technically this is not difficult music. The instruments are used in their easier ranges. The rhythm should offer no excessive difficulties either. The edition is clear.

Class C bands with full ww, brass and percussion sections could do this number nicely. The bands in the B or A category will find this number good for a change of pace in their concert programs.

* * *

Waltz from "Eugene Onegin"—Tchaikowsky/Steg. Clayton F. Summy 1955. FB \$6.50. SB \$9.00.

The Summy Company has recently embarked upon a program of band publication. To date several interesting editions have been offered including the splendid Prelude and Rondo of Tuthill.

Mr. Steg's transcription of this famous Waltz is a sensible one. In concert Bb the music lays pretty well for the band. No excessive ranges are employed. The brass passages at 2 require good ensemble. The piccolo and flute will add zest to the clarinet passage at 3. The oboe solo at 5 (cued for the 1st cl) is lovely and not difficult. But for a few eighth note passages that will need some attention there are no difficult parts. The edition is

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dear. This is pleasant music for Class C bands but no doubt the more advanced organizations will want to program this music.

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Pieces of Eight, Concert March—Jenkins and Neff—edited by Frederick Fennell. Oliver Ditson 1955. FB \$7.50. SB \$9.50.

Based on themes from Beethoven's Eighth Symphony, the march was no doubt written with "tongue in cheek" but this in no way minimizes the cleverness and effectiveness of the music. In easy band keys, B \flat and E \flat , the march has excitement, vitality, and zest. Technically the music is not overly difficult. The flute has some passages at the beginning that can be greatly eased through correct fingerings. The clarinets have at the opening the same 16th figures as the flutes. Bands from the better C's on up will no doubt be tumulting through this lively little number.

* * *

Celebration Overture—Paul Creston. Alec Templeton Inc. 1955. FB \$12.00. SB \$15.00.

The Overture was commissioned by the late Dr. Edwin Franko Goldman for the American Bandmaster's Association. It was first performed by the University of Michigan Band at the ABA convention in Elkhart, Indiana in 1955.

The Overture opens with a vigorous $\frac{3}{4}$ conspirito tutti. This gives way in measure 13 to a theme in the clarinets; saxes, horns, and tubas accompanied with a 16th note figure. The theme is assigned to the cornets at 23 with the accompaniment now in the trumpets, trombones, and percussion. The growing excitement and rhythmic frenzy reach a climax in the full thematic tutti treatment at 57.

An Andante 6/8 section begins at 81. Important melodic work is given to the oboe, flute, and baritone. The saxes have some extremely important 16th note accompanying passages that will require a lot of work. The bass clarinet also has important passages, arpeggios into the upper register.

The final section, an Allegro 4/4, begins in the cornets as a kind of fanfare theme. The tubas enter in the fourth bar with an interesting contrapuntal and rhythmic line.

This notable work of Creston is fresh and vital. It is rich in harmonic, contrapuntal and rhythmical resources. The work is a difficult one indeed and will challenge even the better college bands. The instrumentation calls for the usual brass and woodwinds (picc used a lot); moreover there are two tuba parts.

The extremes of the ranges are emphasized.
(Turn to page 69)

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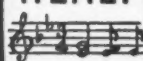
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Mr. B. H. Walker, Editor of "The Brass Workshop," conducted this fine South Carolina District #2 Clinic Band recently. The clinic was held at the Mullins, S. C. High School. Clinic chairman was Mr. Wade H. Townsend, Instrumental Music Director at Mullins.

THE BRASS WORKSHOP

(Continued from page 22)

in another festival because of the fond memories they had of the last one. In order to do this, I would try to write encouraging remarks on the adjudication sheet with complimentary comments for the stronger points in their performance, as well as constructive suggestions for improving their weaker points. Criticisms must be used if the player is to know what is wrong and what to improve, but this can be given in a constructive manner with ways and means for correcting the errors without being sarcastic and hurting the feelings of the player, thus causing him to leave disgusted with and hating music as well as contests and festivals. When an error is pointed out, I would

tell the performer how to correct it. Unless there are many errors and musical weaknesses in the performance I would be very sparing with fourth or fifth ratings. If my standards of judging are elastic enough to take into consideration the music teaching conditions of the community which effects such standards, then there will be more second ratings, probably, than ratings of I, or IV. If a rating of IV or below is given, I would point out specifically the reasons with directions on how to improve.

I try to show the student how he has improved since last year or how he has not improved rather than how he played in comparison to some other

student in the festival. The measurements should be personal rather than competitive.

If I were judging, you could impress me more by playing a moderately easy solo within your technical range and ability and playing it well rather than trying to play a number that is beyond your technical ability, range and your style of playing. If you turn red in the face from pressing and straining for the high notes, then your solo is too difficult as to range. Your highest note must come out with good tone quality and with ease of performance, otherwise you will be tense and put yourself at a disadvantage. If the notes of your solo or ensemble are faster than your technical ability to play them with ease, again you are at a disadvantage. Be contented with a number at moderate tempos or with slower movements. Do not select a triple tongue solo or ensemble unless you have studied triple tonguing long enough to do it correctly. If your lip tires easily, select a solo which does not tax your endurance or one that has piano interludes of sufficient length to give your lips a chance to rest between each movement. If your breath control is weak, you should try to improve it through study of breathing exercises, song playing, etc. before attempting to play a contest solo or ensemble of legato style with long phrases.

I would judge your tone quality on the basis of its beauty as to richness, smoothness, clearness, fullness or volume and its control.

I would strongly consider the performer's rhythm throughout the solo and ensemble on the basis of correct emphasis or accent placed where it belongs, which is usually on the first count of the measure, except in the case of syncopation. The notes must not only get the correct value, but they must be grouped such that the rhythm is felt as well as heard by those listening.

Your score on intonation would be based on your ability to play the notes in tune in relation to the musical scale, in relation to your piano accompanist's tones, and in relation to others playing in the ensemble.

I would score each performance on interpretation as related to tempo, style, expression through the use of rubato and dynamic contrast, phrasing and good musical taste. The music should make an impression upon the listener's emotions and not just sound like a group of notes played mechanically. Breaths should be taken at the right place and as a general rule each phrase should start moderately soft and make a little swell toward the middle and a slight diminish near the end.



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If I were judging your solo or ensemble I would grade your score on technique, in terms of your correct use of legato and staccato tonguing as determined by the nature of the music. If the music is brilliant and marked by a lively tempo sign, I would prefer that detached or staccato tonguing be used unless the music is marked otherwise.

I would score your accompanist on the basis of accuracy and the ability to follow you in tempo and dynamics. The accompanist should always play soft enough to be in the background except during piano interludes. You should tune your instrument accurately with the piano and listen carefully so as to play in tune on each tone with the piano.

Your general effect would be scored on the basis of your stage presence and personality. You should stand on both feet with your heels fairly close together and you should appear poised and relaxed. You should raise your instrument with a graceful swing, first outward, then upward and then inward. This should be done by mentally counting "up 2-3-4, ready 2-3-4, play." Your instrument should be raised about two measures before you are to play whether you are playing a solo or ensemble. Always hold your trombone or cornet straight out while playing and not inclined toward the floor. This helps your appearance and helps your tones to carry more clearly.

Your embouchure would be scored on the basis of your endurance necessary for holding the tone on pitch in both high and low registers and ability to change registers with ease and with good tone quality in all dynamics.

If you phrase your music with a definite style, I would give you credit for having a style, even if the style seems different to the way I would play it. Of course the style of your performance must be within musical reason but even if it is contrasting to the style I would use, you would be given credit for trying to make the music say something rather than playing it in a mechanical manner.

This article has been written in order to give you a better idea of good judging, as I see it, and in order to help you to better prepare for the solo and ensemble competition this year. Good luck.

Music in Review

THREE SYNCOPATORS (cornet trio with piano accompaniment) by Floyd O. Harris, published by Ludwig Publishing Co., Cleveland, Ohio. This trio is valuable addition for the teaching repertoire and literature for public performance in grade III, medium, price \$1.00. Range of first cornet goes

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up to high G and the third cornet goes down as low as low A, second line below the staff. The number includes a moderately slow first movement in legato style, an allegretto section, trio and a brilliant coda. The key is in F

and in B \flat for the cornets. It is not difficult and is enriched by the use of syncopation throughout as the title indicates. This number is highly recommended for contest and program use.
The End

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For The Latest Up To The Minute News, Read The SM From Cover to Cover

Catholic University to Hold June Workshop

(Continued from page 44)

Harris of Columbia University; Sister Mary Lourdes of St. Mary-of-the-Woods College, Indiana; Rev. Cletus Madsen, President of the National Catholic Music Education Association; Sister Mary John Bosco of St. Joseph College, West Hartford, Conn.; Mr. Theodore N. Marier, Second Vice-President of the National Catholic Music Education Association; Dr. John B. Paul and Dr. Richard H. Werder of the Catholic University of America.

In addition to the regular workshop schedule, special features will include a workshop symphony orchestra composed of instrumentalists attending the music workshop in combination with the regular Catholic University Symphony Orchestra, and a song recital on Wednesday evening, June 20th, by Raymond McGuire, tenor.

For further details write to the Director of Workshops, The Catholic University of America, Washington 17, D. C.

Leonard Smith

(Continued from page 10)

cordings of RCA Victor and Bandland.

"The announcement of Leonard Smith's selection of Reynolds Contemporaria," stated Robert Guertin, sales manager of F. A. Reynolds Co., "has been a great inspiration to our craftsmen and to all Roth-Reynolds dealers.

"The decision to create these new instruments," concluded Mr. Heinrich Roth, "is another phase of our long range program to provide the finest musical instruments possible for the tremendous program of music education for our youth as well as the exacting demands of our many fine professional players. The progress of musical artistry in today's living has been a stimulus for Roth-Reynolds to seek out the finest in materials, design, innovations and craftsmanship typified by Contemporaria."

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thoroughly. I find that it gets many ideas across when a director may be having difficulty. We read the advertisements carefully and many comments are brought in to the class discussions" . . . Walter E. Lake, Band and Orchestra Director, Senior and Jr. College, Fort Dodge, Iowa.

* * *

"As both a band director and an advertiser, I find THE SCHOOL MUSICIAN of great value to both fields of endeavor. The articles are timely, interesting, and very well written. I frequently turn to it for the address of an advertiser. I keep a complete file, and have purchased the bound volume for the past seven years" . . . Sidney Berg, Director of Instrumental Music, Maury High School, Norfolk, Virginia.

* * *

"From the overall standpoint, I think that THE SCHOOL MUSICIAN is the outstanding publication in the field. It surely reaches more of our students than any other magazine" . . . George Foot, Supervisor of Music, Carrollton High School, Carrollton, Ohio.

* * *

"I look forward to receiving THE SCHOOL MUSICIAN more than any other professional magazine. The articles are about those topics which are the biggest problems that we have" . . . Keith House, High School Music Teacher, Lee's Summit High School, Lee's Summit, Missouri.

* * *

"THE SCHOOL MUSICIAN is a valuable source of school music news which to my knowledge is not available in any other publication. It is truly an outstanding publication" . . . C. J. Shoemaker, Head of Instrumental Music Department, Downers Grove Schools, Downers Grove, Illinois.

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April, 1956



By Dr. Angelo La Mariana

The spoken and musical tributes that have been and are being made in celebration of the 200th Anniversary of W. A. Mozart's birth have stimulated a universal interest in the hearing of his works. They are indicative also of real public interest among music lovers rather than an exclusive limited celebration of his compositions. It would be rather fitting if all grade levels could participate in this Mozart tribute by including one of his works in 1956 programming. With this thought in mind, the first two works reviewed this month are Mozart selections arranged for string orchestras.

Mozart Bicentennial String Orchestra

Menuet (Quintet in C Major K515, Mozart—Arr. G. Dasch, Pub. H. T. Fitz-Simons Co., Chicago. Score and Parts \$1.50. Score 60c. Parts 20c.

The famous Quintet originally set for 2 violins, 2 violas, and cello is here presented in a three violin, viola, cello and bass arrangement. The sturdy minuet is effective in the arrangement. Parts are fingered. Violin A-5th position; B-3rd position; C-3rd position. Violin D (Viola Treble clef); Viola and Cello -1st position. Bass 5th position. GRADE IV.

Adagio Favorito—W. A. Mozart—Arr. N. De Rubertis. Pub. H. T. Fitz-Simons Co. Score and Parts \$1.25. Score 60c. Extra parts 20c. Piano 40c.

Mozart's appealing melody in A Major is effectively cast in this condordino arrangement for the same instruments as the Menuet above. The octave higher passages are ad lib and sound well as written. Violin A, B, -3rd position; Violin C, D, (Viola treble) and Viola, 1st position; Cello 3rd position; Bass 2nd position. Piano is a condensed score and may be used as accompaniment to a solo violin if desired. GRADE IV.

ORCHESTRA

La Gazza Ladra Overture—G. Rossini. Arr. by C. J. Roberts. Pub. C. Fischer. Set A—\$6.00, Set B—\$8.50, Set C—\$11.00. Extra Parts—Piano Acc. 80c. Other parts 40c.

The popular sprightly overture in

a re-issue edition. Scored for Piccolo, Flute, 2 B \flat Clarinets, 2 Oboes, 2 Bassoons, 4 Horns in F, 2 B \flat Cornets, 3 Trombones, Tuba, percussion and strings. The "A" clarinet and cornet parts are transposed to B \flat . Parts are cross-cued. Piano Conductor part is included. This should be fun for the

Dr. Angelo La Mariana
State University Teachers College
Plattsburgh, New York

players and enjoyment for the listeners.

First violin includes 5th position; Second Violin playable in the 3rd position; Viola playable in the 1st position; Cello in the 5th Position; Bass in the 4th position. GRADE VI.

Rumanian Overture by Merle J. Isaacs. Pub. C. Fischer. Set A—\$5.00, Set B \$7.00, Set C \$9.00. Piano Conductor 70c. Extra parts 35c.

Scored for 2 Flutes, 2 B \flat Clarinets, 2 Oboes, 2 Bassoons, 4 Horns in F, 3 B \flat Trumpets, 3 Trombones, E \flat Alto, and B \flat Tenor Saxs, Tuba, Percussion

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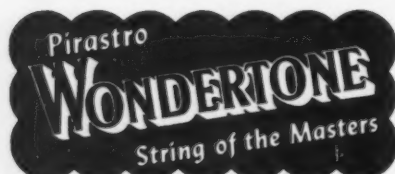
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First violin 5th position; 2nd Violin and 3rd Violin 1st position; Viola 3rd position; (1st position also indicated); Cello 4th position; Bass 3rd position; GRADE III.

The following numbers are from the *Williams Orchestra Series*—Edited and Arranged by Alec Rowley. Pub. Mills Music. Prices: Set A—\$2.50, Set B—\$3.75, Set C—\$5.00. All include full score. Score 75c. Piano 35c; Other parts 20c. Scored for Flute, Oboe, B \flat Clarinet, Horn in F, B \flat Trumpet, Trombone, Tympani, Piano and Strings. They are playable with strings only. 3rd Violin and Viola parts are included. Reed and Brass parts are not demanding yet are interesting.

#5—*Gigue (Jig)*—Thomas Arne (1710-1781). Two and a half minutes of jolly music. First violin and Bass 3rd position. Remainder in 1st position. GRADE III.

#6—*Moderato and Allegretto*—J. Haydn (1732-1809). Charming music by Papa Haydn. *Moderato* (1 3/4 minutes) in E \flat . *Allegretto* (1 1/4 minutes) in B \flat . All strings playable in the 1st position although fingerings indicate other positions. GRADE III.

#7—*The Three Musketeers*—Pollet (1753-1818)—A short 1 1/2 minute march in C Minor. This is a typical example of the marches of the 18th Century. It does not contain the "off beats" of our modern marches. First, second, third violins and Viola—3rd position; Cello 1st position; Bass—2nd position. GRADE III.

#8—*Mennetto*—E. H. Meul (1763-1817). This 4 minute work by one of the great masters of French Opera will certainly charm both students and audiences. First violin—4th position; Sec-

ond Violin—3rd position; Third Violin—Viola, Cello and Bass all 1st position. GRADE III.

#9—*Mennetto*—J. N. Hummel (1778-1837). A short, melodious (2:15 minutes) work in C Major by the famous piano composer, who was assistant conductor to Haydn for seven years. All parts, except Bass, are playable in the 1st position; however some fingerings for 1st, 2nd Violin and Viola indicate 3rd position. Bass—2nd position. GRADE II.

#10—*Tarantelle*—S. Heller (1815-1888). Heller, a famous composer for the piano, is here represented with a lively short and effective dance (1 1/2 minutes). All Strings are in the 1st position. GRADE II.

**SMALL ENSEMBLES
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Sonata Sopra, "La Monica"—Boddecker, P. F. (1615-1683) Edited M. Seiffert. Pub. Kistner and Siegel—Available Concordia Pub. House, 3558 S. Jefferson Ave., St. Louis 18, Mo.

#33 in the wonderful *Organum*—Third Series. For Violin, Bassoon and Cembalo, this is one of the oldest compositions for bassoon. The Violin only plays the melody, while the Bassoon plays the variations. Violin is playable in the 1st position. The Bassoon range extends from Middle C to two octaves down (Great C). GRADE III.

Zwei Sonaten, Johann Helmich Roman (1694-1758). Edited by K. W. Senn. Published *Hortus Musicus* #101. Agents—Concordia Publishing House. Price \$1.00.

This is an excellent example of music composed by the Father of Swedish music, who was a pupil of Handel. Written for Flute, and Basso continuo, the two Sonatas are here presented with a Cello part and realized figured bass playable on piano or organ. The first Sonata in G Major, has five movements as has the Sonata in B Minor. The Flute part is playable on the Violin (this was the custom of the Baroque Period) in the 3rd position. GRADE III.

TRIO SONATAS

Trio Sonata D Minor—Nikolaus Adam Strungk (1640-1700). Edited Max Seiffert. Published *Organum*, 3rd Series #18. Agents: Concordia Publishing House. Price \$1.00.

This Sonata da Chiesa for the usual two violins, cello and organ was written by one of the 17th Century's leading Violin virtuosos. It is a short four movement work, which is not demanding in its technical passages. Both Vio-

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thumb position. GRADE III.

The Band Stand

(Continued from page 24)

Band. It was repeated by this same
band on November 18, 1955.

#75 Donald I. Moore—"SQUARE"
RONDO—first performance January
31, 1954 by the Baylor University
Golden Wave Band, the composer
conducting—Waco Hall, Waco, Tex-
as.

#76 Gerald Humel—AN OVER-
TURE FOR MY SISTER (1952)—
first performance February 19, 1956
by the Oberlin Symphony Band, Ar-
thur L. Williams conducting—Soph-
ronia Brooks Hall Auditorium, Ober-
lin, Ohio.

"The composer was a student in
Oberlin for two years before enlisting
in the U.S. Air Force as an arranger
for the Air Force Bands. While at
Hofstra College (New York) he
studied composition with Elie Sieg-
meister and is at present in England
for two years of music study, a portion
of which is with Gordon Jacob."

#77 James Gore—SYMPHONY
FOR BAND—first performance July
15, 1953 by the University of Wash-
ington Summer Concert Band, Walter
C. Welke conducting on Seventh An-
nual Contemporary Band Concert,
Meany Hall, Seattle, Washington.

#78 John J. Morrissey—SONG FOR
TROMBONE—first performance,
May 5, 1955 by the Tulane University
Band, the composer conducting—Ted
Demuth, trombone soloist—McAlister
Auditorium, New Orleans, Louisiana.

"Dedicated to the soloist, Mr. De-
muth, this composition receives its
first performance on this program."

#79. Thomas Beversdorf—SYM-
PHONY FOR WINDS AND PER-
CUSSION—first performance May 9,
1954 by the Indiana University Band,
the composer conducting, Bloomington,
Indiana.

"Thomas Beversdorf was born in
Yoakum, Texas in 1924. He has
studied at Baylor University, The Uni-

versity of Texas, the Eastman School
of Music, and the Berkshire Music
Center. His composition instructors
include: Bernard Rogers, Aaron Cop-
land and Arthur Honegger. In addi-
tion to playing with the Houston
Symphony and later the Pittsburgh
Symphony he has been on the staff of
the University of Houston as instructor
in composition. He is presently on the
composition faculty of the Indiana
University School of Music. His list of
compositions includes many works for
chamber groups, solo winds, and ap-
proximately a dozen large works for
symphony orchestra.

"The Symphony for Winds and Per-
cussion is the Third Symphony. It was
written in the six-month period from
September, 1953 to February, 1954."

Space does not permit printing of
the rather extensive program note pre-
pared for the premiere by Dr. Kenneth
Snapp, then Director of Bands at In-
diana University and now Director of
Bands at Baldwin-Wallace College,
Berea, O. If interested, it is suggested
that you write directly to Director of
Bands, Indiana University, Bloomington,
Indiana requesting same.

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... Frederick R. Walker, Director
of Instrumental Music, Oakwood High
School, Dayton, Ohio.

* * *

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by articles and ideas presented. The
old saying that you can't see the forest
for the trees is certainly true in music
teaching. Things that we know and
could use are sometimes lost until we
get a suggestion of them from someone
else such as the writers in THE SCHOOL
MUSICIAN. Indeed, I like THE SCHOOL
MUSICIAN very much" ... Darrel S.
Winters, Principal and Music Director,
Churchill County High School, Fallon,
Nevada.

* * *

"I feel that THE SCHOOL MUSICIAN
is still the top magazine though the
others are improving" ... Byron Mil-
ler, Band Director and Music Con-
sultant, Eugene High School, Eugene,
Oregon.

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*Let Me Answer Your
 Flute Questions*

By Rex Elton Fair

The editor of THE SCHOOL MUSICIAN learned of the death of Rex Elton Fair, while enroute to the Santa Fe ABA convention. Mr. Fair died just six days after he had written the April column. We know that it would have been his wish, that it be printed. We consider the following column one of our greatest treasures . . . the editor.

A letter received from the great Louis Fleury of Paris, France.

It was in December, 1929, that I was Secretary and Treasurer of the Chicago Flute Club, Chicago, Illinois, when I received the above mentioned letter. Later it was given the name of "Song and the Flute." It was a few months later that excerpts from this fine letter were published in the "Flutist" magazine edited by Emil Medicus, Ashville, North Carolina. It was a sad day for Flutists when this magazine was discontinued. Discontinuation came about in Nov.-Dec. 1926. First publications were in 1920. I have all copies bound in yearly forms and money could not buy them. Editorials in each copy, written by Mr. Medicus, are most valuable. Greetings and all best wishes to Emil Medicus, should he happen to see this issue of THE SCHOOL MUSICIAN. While glancing through my treasured files it occurred to me that nothing I could say could be half so interesting as a part of the contents of this letter. So here it comes gentle readers:

"Song and the Flute" by Louis Fleury. A Great Man and a Great Artist Flutist.

The combination of the voice and the flute generally conjures up in the mind the appearance on the stage at

the Albert Hall, of a mature and plump lady, who emits little bird-like notes, whilst a gentleman, younger and of lesser substance, produces corresponding sounds from a wooden or metal pipe. The whole thing concludes with a marriage, not necessarily of the singer to the flutist, but rather a union of their voices which should, according to rules, become one in the course of the final cadenza.

This union does not always come about without trouble. If the flutist is not of the first rank, the singer gains an easy triumph at his expense, for nothing is more delightful than a beautiful voice and nothing more displeasing than a bad flute tone. In the opposite case the risk lies on the side of the singer. Although the voice is the most beautiful of instruments, it is also the most sensitive. If the singer is not in good form the clearness of the tones produced by the good flutist will unmercifully show up her imperfections; in this case it is the flutist who triumphs. It is true that he, then, runs another risk, that of never being re-engaged by his jealous partner. That happens more often than one may be aware of.

This amusing little musical comedy has so often taken place that the average concert goer accepts it as a matter of course. The flute obligato is definitely classed as a simple affair of high vocal virtuosity for use at ballad concerts; the flutist is obliged to follow in the wake of the "Coloratura Soprani" and all the productions which comprise neither cadenzas, nor tricks, nor trills a quarter of a mile long, threaten to fall into oblivion. It is mostly amongst cultured people who have acquired at



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popular: concerts a hatred of these vain practices that these recollections leave an indelible mark. Alas! a great many educated but mentally indolent people are unable to remember either good concert programs or fine dinner menus: the only dishes which leave any lasting impression are those which caused them to have indigestion.

* * *

The idea of combining the voice with the sounds of a wind instrument and, more especially that of the oldest and simplest of all, the flute, should appeal to every good musician. There is, in fact, a close relationship between the art of singing and that of the flutist. They embody the same principles and the same means of expression. Where the composer desires contrasting effects, he has at his disposal all the stringed and keyboard instruments; but, as soon as he seeks on the other hand, an imitative effect, or that of a sonorous unity, it is natural that he should turn to the wind instrument. In the special case of pastoral warblings—in which it has been very much abused, but where circumstances may deem it necessary—the part of the flute is clearly indicated; it represents the birds. There is not the slightest need to look any further than the classical repertory for such a common example. If the melody forms a rather close counterpoint which puts the voice and the instrument into rivalry with each other, the effect will be very much intensified if the instrument in its quality and emission reproduces—as nearly as possible—the human voice. Those passages in thirds and sixths which are a kind of infantine rule in the feeble antics of makers of cadenzas, produces a delightful effect when the progress of the counterpoint by J. S. Bach occasionally leads up to them in the course of one of his Cantatas. I will quote some famous examples of this further on. Here, as in all things musical, Bach has been a great inventor and if the Mad Scene from "Lucia" enjoys a wider popularity than that of "Susser Trost," it is generally agreed that in composing a duet for the voice and the flute, not only had Donizetti invented nothing new, but he had simply adopted a charming musical form that Bach had from the outset raised to its highest point of perfection.

One fact contributes to make the union of the voice and the flute still more intimate: both the singer and the flutist have the same difficulties to overcome and they are met by the same means. It is common knowledge that the art of breathing is the root of all the velleity of a singer's interpretations; the same applies to the flutist.

Nothing is more erroneous than to imagine that the flutist only breathes when he is forced to by physical necessity. On the contrary, he should seize every opportunity to do so; not only to acquire a reserve of breath, or to avoid the disagreeable noise produced by too rapid or too deep inhalations, but because is the best way of making the musical phrase. This is so essential that any good teacher giving a lesson in expression to a pupil lacking in musical perception would say—"Put in the words."

An exaggerated vibrato, a lack of evenness of tone or an irregular crescendo and decrescendo are brought about in a similar manner both by the flutist and the singer. Like the indifferent singer, the defective flutist confuses the tremolo with the vibrato; he breathes at random, fills his lungs to their fullest extent and entirely deflates them afterwards. Uncontrolled breathing is unequal and comes, as it were, in big waves instead of flowing like a limpid stream. Those involuntary "nuances" prevent the flutist from attempting the real "nuances" required by the music. In short, the highest compliment that one could pay to a flutist is that his instrument sings like a beautiful voice, and one of the greatest recommendations of a singer is that she rivals in perfection, a well-played instrument.

U. S. Naval School

(Continued from page 26)

in the field of concert and dance playing, and one can feel confident this latter extra service has been well organized and administered.

Every visiting band leader, when he registered, was given a packet of valuable material, useful in many instructional areas of public school instrumental teaching. They included:

- "Band Publications for 1954-55"
- "Marching Band Materials"
- "Band Program and Program Notes" (numbers played in 1956 clinic program)
- "Selected Publications—Instrumental Solo and Instructional Materials"
- "Band Music Recommended Listing"
- "Training Aids in Band and Instrumental Teaching"
- "Additional Information concerning Navy Music Program"

It is to be hoped that the U. S. Naval School of Music clinics will continue annually, and also that more music educators will avail themselves of this unusual opportunity to strengthen their own instrumental teaching procedures.



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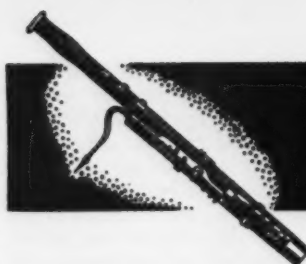
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The Double Reed Classroom

By Bob Organ

Send all questions direct to Bob Organ, Bob Organ Studios, 842 South Franklin Street, Denver 9, Colorado.

"Double-Reed Making, or at least The Trimming of Double Reeds."

Diagnosis

As all of you must know by now—this is my pet subject and I preach about the importance of any obtainable knowledge one might acquire regarding double reed making or trimming. We had several unscheduled get-togethers during the four days the convention convened and from it all I am becoming more thoroughly convinced there is not sufficient study along these lines by the students who perform upon these instruments.

The band directors majoring in strings or brass instruments are interested in further study of double reed instruments and the peculiarities prevalent on these instruments . . . However, most students do not realize the importance of acquiring such knowledge.

This brings us to an important point brought out in our Wind Instrument Forum—"A band director should have the necessary knowledge to work on a reed for his double-reed players . . . However, the band director should be freed from that responsibility so that he could devote his time in the session

Last issue of the SCHOOL MUSICIAN, I touched briefly on Wind Instrument Forums as they had been programmed at the Colorado State Music Teachers Association and West Central Division of Music Teachers National Association conventions. The reference held a mere generalization of the subject of all Winds.

I should like to take up one section of this all inclusive subject and devote some time to one phase. "The Reed of the Double-Reed instruments and training of the woodwind player, teacher or student, in the fundamentals of reed trimming."

Reed Making Classes

Reed making classes at band clinics or band camps can be of invaluable service to those in this field. A part of an instrument so delicate and sensitive to the idiosyncrasies of each individual instrument and each individual player, needs an intensive training course. Such courses, I have given for years to graduate students in my classes. For years, I have conducted these classes in clinics for band directors. Not too long ago I had one such class in Hays, Kansas composed of Band Directors, young men and women — some of them had never trimmed a reed and never held a reed trimming knife. We started from scratch — gouged and folded cane can always be bought—thus eliminating the first few processes of reed trimming. My director students scraped cautiously at first—for that is the safe method: Then as they gained experience they gained confidence and scraped merrily away, exchanging notes on proceedings. Along with some of the damaged cane—we came out with some good playing reeds. These band directors were enthusiastic about this class and in turn have gained knowledge to help the double reed player in their bands.

Question

During the West Central Division of MTNA in Des Moines, I met many outstanding teachers in the Wind Instrument field from all through the middle west and in confining ourselves down to Double Reed Problems it seems that most everyone came up with the same Number One Question —

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to actual rehearsal work, not repair work." Here we find the need for more Private Teachers with such knowledge of reed trimming and reed idiosyncrasies and more students of high school age who actually learn to trim their own reeds.

I am always pleased when I find a diligent high school student in my reed making class. Such simple things cause a reed to be defective and to not blow and an intelligent young student should know the reasons for poor playing reeds. Thus, the band director's time would not be used up on the instrument but could be used to develop unity of sound in his wind instrument sections and good ensemble, good phrasing and good intonation.

Now we have that word "intonation" . . . Here let me state again . . . "A thorough knowledge of the mechanics of an instrument is essential so that the player will know the good and bad tones of his instrument . . . Why some tones are inclined to be stuffy in sound and why some tones are inclined to be out of tune." Is it the fault of the instrument or is it the fault of the reed? Better yet—or are we as the player at fault? In too many cases we are at fault . . . WHY? Simply because we do not understand enough about either our instrument or the reed. Again, let me refer you to my guide books "Educational Series For Wind Instruments" *The Oboe, Performance—Teaching*. Also *The Bassoon, Performance—Teaching*. Published by REBO MUSIC, 842 South Franklin Street, Denver 9, Colorado.

So long for now. See you next month.

The End

Band Music Laboratory (Continued from page 59)

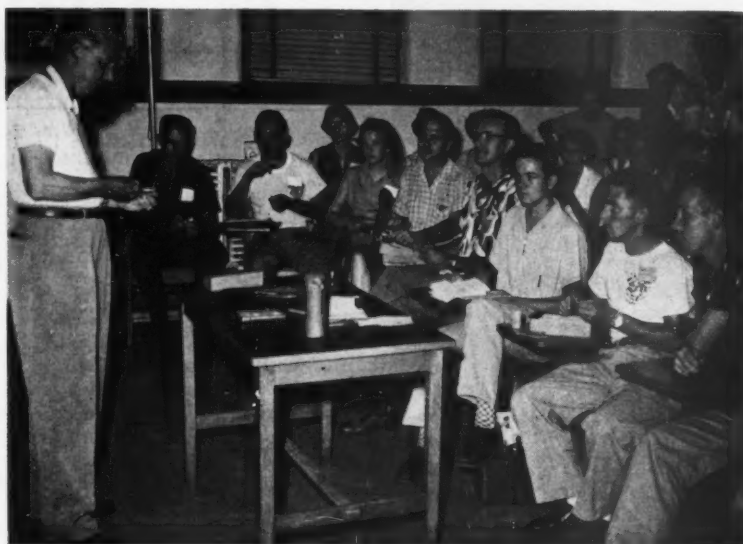
played. There are high clarinet, flute, piccolo, sax, and cornet parts. The saxes have quite a lot to do; they have some difficult passage work in the final Allegro but also some very important accompaniment passages in the Andante. These sections are advanced but not at all impossible with steady practice. We might expect the sax parts to be so interesting. Remember the fine Creston Sonata for alto sax? Technical problems for all the instruments may be found. This is music that will require much sectional work plus much individual practice (NOTE the flute, piccolo, tuba, sax, percussion, and cornet parts).

The music is contemporary in attitude and represents the finer music being written for the symphonic band

today. Creston is a composer of significance. His Overture is A calibre that will be welcomed by only the best high school and college bands.

EDITOR'S NOTE . . . We would appreciate your comments on this new Clinical Section. It is only through

your suggestions and encouragement, that we may improve on it's contents. Please address your suggestions to David Kaplan, Music Department, West Texas State College, Canyon, Texas; or to Forrest L. McAllister, 4 East Clinton Street, Joliet, Illinois.



Here we see Mr. Organ teaching a reed-making class at the High Plains Music Camp, Hays, Kansas last Summer.

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By **Floyd Zarbock**

Former Drum Major for the University of Michigan Marching Band.

Send all questions, pictures, news releases and other material direct to Floyd Zarbock, 825 James Court, Wheaton, Illinois.

Twirling is a sport-art that requires practice, patience, coordination and good guidance or instructing. You may recall when you first began to twirl, or if you have never twirled and you are going to learn how to twirl, you will soon find out how difficult it is to train your muscles to move the baton so as to make it generate the correct pattern for a particular trick or movement. Thus you learn that the first movements are usually the most difficult and consequently you should have a good competent instructor to guide you during this first phase of your twirling career.

A good instructor can potentially mean the difference between your success or failure, and for several reasons.

First of all, since twirling is so different from any other activity, it requires the use of muscles which have never been developed to their capacity. This will become self-evident after your first practice session during which time you probably will be working on the wristtwirl or the figure eight. In either case, your wrist and arm turn and move in a very unique manner. In order to move in such a fashion, certain very small but important muscles must be employed. Prior to using these muscles for the wristtwirl or figure-eight, these same muscles were undoubtedly used very infrequently. Therefore it is very important for you to have a good teacher explain in detail the correct way to execute the movement in order to efficiently utilize these muscles.

Another reason for procuring the services of a qualified instructor is to insure that the type of baton you are using is the best baton for you. While teaching at camps throughout the country we have noticed that over half of the beginning twirlers are using poorly balanced and incorrectly sized batons. The average dimensioned person can determine the correct length of baton to use by measuring the distance from the point where the arm joins the shoulder out to the finger tips. (See Fig. 1.) For a person with slightly shorter or longer arms, how-

ever, this length will be incorrect. If the latter statement applies to you, be sure and consult a competent teacher so that you will be twirling an appropriate length baton for your arm length.

The diameter of the baton is also a very important dimension. Most twirlers use a $\frac{9}{16}$ -inch diameter baton, but here again there are exceptions. Younger twirlers will probably prefer a $\frac{1}{2}$ -inch diameter baton. The narrower baton will facilitate its movement through the fingers and in general will probably make twirling slightly easier than a little wider diameter. At the present time twirlers of all ages seem to be changing from the thicker batons to the thinner type in particular to the $\frac{1}{2}$ -inch diameter. If you learn, however, that you are able to twirl better with the thicker baton by all means continue to use it. Occasionally you should try out the different diameter batons just to satisfy your own curiosity.

Another very important feature of the baton is the balance point. Most batons are either center balanced or off-center balanced toward the ball end of the baton. The type of balanced baton you use should be the type that is easiest for you.

Still another reason for procuring the services of a qualified instructor is to aid you with learning movements in (Turn to page 73)

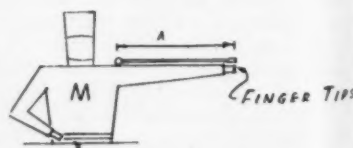


Fig. 1 . . . Distance "A" is equal to the correct length twirling baton for average dimensioned person.

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April, 1956



By Robert F. Freeland

Publications

The new RCA Victor Educational Record Catalog in its fourth Edition, effective September 1955 through August 1956, has been released and can be obtained from your local record dealer.

A comprehensive list of records which are in immediate supply and have been created for specific educational functions or selected from the General Catalog for cultural and instructional values. A handbook of instructional aids all music educators will want for their use.

* * *

A real value for buyers of LP classical records is the book "The Long Playing Record Guide" By Warren De Motte. It has a foreward by Leopold Stokowski. 448 pages. It is paper bound published by Dell Publishing Company, Inc., New York City. Postpaid 60c.

Here we have over 400 pages of recordings listed by composers with the best version indicated by an arrow and usually a few brief remarks about the composer, the artists, and the quality of the reproduction. If your record dealer cannot supply you, send 60c to H. Royer Smith Co., Philadelphia 7, Pa.

* * *

Recordings

Haffer: General Douglas MacArthur March; Key: The Star-Spangled Banner. The College of Pacific Band with Arthur Corra director. Fidelity Sound, Redwood City, California. #7801-A, 7801-B. 78 RPM Speed. \$1.25.

A full, round recording worth consideration by any school library. This disc can be used as a study or as a use-

Send all questions direct to Robert F. Freeland, Helix High School, La Mesa, California.

ful part of the school record collection. Many times a call will be given for a recording of "The National Anthem."

* * *

San Jose State College Band. Directed by Robert W. Fiestler. One 33 1/3 LP ten inch disc. Fidelity Sound Recording # LP 102. \$3.85.

Contents: Queen of the Fleet, Bugle Boy, The Messenger March, Colonel Miner's March, Tar Heels' March, British Eighth, Manitou Heights, and Espirit de Corps. This is an album of march music done by the San Jose State College Marching Band. Selections are not all too well-known, but are all well performed and form a fine program for listening as well as for study and use in the music recording library. Most highly recommended.

* * *

Woolston Brass Band of New Zealand. Thomas J. Kirk-Burnand, Conductor. One 33 1/3 rpm ten inch disc. Fidelity Sound Recording #LP105. (Redwood City, California) \$3.85.

Contents: Knight of the Road, Spanish Gypsy Dance, Waiata Poi, Jack O'Lantern, The 20th Century, The Swallows Serenade, Castell Caerfili and Punchinello.

The Woolston Brass Band is one of the finest amateur brass bands in the world. It is located in Christchurch, South Island. All musicians in this band are strictly amateurs and come from all walks of life. It is a brass band in the truest sense of the word. There are no reed instruments whatsoever. A marching band, the instrumentation is made up of cornets, trombones, euphoniums, baritones, tenor horns, basses and percussion. Every small town, as well as the large cities, has its brass bands. And every year band contests are held on a country-wide basis, in competition for prizes and for determining the national champion for the year. The Woolston Band has won numerous championships, both in New Zealand and Australia.

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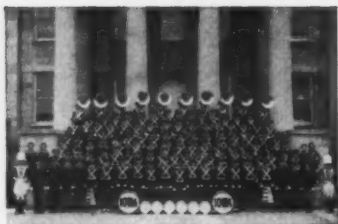
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Contents: "Avondale March" by Verner; "Czech Polka" by Strauss; "A Trumpet Piece" by Scull; Harlequin March" by Rimmer; "Post Horn Galop" by Koenig; "The Sleigh Ride" by Mozart and "Invercargill March" by Lithgow.

Another disc I feel certain all instrumental people will be interested in. A true brass band with musicians strictly amateur and come from all walks of life. Brass Bands are important in New Zealand. It is a wonderful fresh experience to hear these all brass recordings. The post horn (no valves) solo performed by Ken Smith Jr., a top cornet virtuoso, is a beautiful and outstanding treat. The tone quality on all instruments deserves attention and praise. The "A Trumpet Piece" by Scull is a beautiful work, with fine trumpet tone.

Folk Music of Canada. Bowmar Records of 4921 Santa Monica Blvd., Los Angeles 29, Calif. Four ten inch discs. 78 rpm and breakable in album with words. \$8.75 #B-100.

The songs were selected and recorded by outstanding music people. Every song is a rich musical experience. A variety of voices is used in each album for enrichment. Tempos are correct. The Booklet included with each album, provides the words of all songs together with background notes about the people and the countries where the songs originated. The titles include: Dance Song, Totem Song, Laftsmen, Shantyman's Song, Alouette, Bonhomme, Bonhomme, Kelligrew's Soiree, A Christmas Carol, Jack Was Every Inch a Sailor, Squid Jiggin' Ground, En Roulant Ma Boule, Youpe, Youpe, Sur La Riviere, Red River Valley, Strawberry Roan. Most highly recommended.

Rhythm is Fun. Bowman Records of 4921 Santa Monica Blvd., Los Angeles 29, Calif. Four ten inch discs. 78 rpm and in album with booklet. B-300. \$6.75.

The most elementary album of rhythms available. The first record consists entirely of drum beats for all the basic locomotor rhythms. The second and third records provide delightful melodies with definite rhythmic patterns for interpretation by the children. The Album was conceived by Fredicka Moore, Consultant, Santa Clara County School, California. Music composed and played by Inez Schubert of the Los Angeles State College.

Rhythm Time. Bowman Records of 4921 Santa Monica Blvd., Los Angeles

29, Calif. Four ten inch discs. 78 rpm and in album with booklet of full instructions. B-301. \$5.50.

Fine music composed and performed by Lucille Wood, Music Supervisor, San Marino Elementary Schools, California, and Ruth Turner, Elsinore, California. This album can be used at any early grade level. The selections can be played for rhythm bands, and many parts are suitable for dances in a school operetta or play. The music is bright and fresh. The tempos are most correct, the music is simple and not interrupted by oral directions. One of the best rhythm albums available. Most highly recommended.

Band Concert. The Allentown Band conducted by Albertus L. Meyers. One 12 inch disc Long playing. WFB Production, Inc., 637 East Broad Street, Souderton, Pa. \$4.98 each. #1202 L

High Fidelity in band recording is the heading here. The Disc includes the following "National Spirit," "Hands Across the Border," "Hands Across the Sea," "Game Preserve," "Entry of the Gladiators," "Brooke's Chicago Marine Band March," "Oneda," "Finlandia," "Cumana," "Perpetuum Mobile," "Irish Washerwoman," and "The Angelus." Good American Band Music. Highly Recommended.

La Danza. The Hollywood Bowl Symphony Orchestra conducted by Carmen Dragon. One 12 LP 33 1/3 speed disc. Capitol Full Dimensional Sound #P 8314. \$4.98.

Contents: Albeniz: "Tango in D"; Lecuona "Siboney"; Ravel, "Habañera From Rhapsodie Espagnole"; Abreu "Tico Tico," "Cielito Lindo"; Albeniz "Seguidillas"; "Mexican Hat Dance"; Falla: "Spanish Dance," Rossini-Rspighi, "La Danza."

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Filmstrips

Fathers' and Sons' Banquet Songs. Church-Craft Pictures Inc., 3312 Lindell Blvd., St. Louis 3, Mo. One 35 mm filmstrip of 30 frames. Silent, black and white, 1954. \$2.00.

Sponsored by the Lorenz Publishing Company and presents the words to a number of songs and hymns suitable for the occasion.

Mothers' and Daughters Banquet Songs. Church-Craft Pictures, Inc., 3312 Lindell Blvd., St. Louis 3, Mo. One 35 mm filmstrip of 23 frames, silent, black and white, 1954, \$2.00.

Sponsored by the Lorenz Publishing Co. and presents the words to a number of songs and hymns suitable for the occasion.

Films

Beethoven and His Music. Motion Picture, Sound, 13-1/2 min. Color \$125.00, Black and White \$68.75. Coronet Films, Coronet Bldg., 65 East South Water St., Chicago 1, Ill.

His music reflects the great social upheavals of the late eighteenth century, and the transition from the classical formality of Haydn and Mozart to more romantic expression. Develops the relationship between Beethoven's environment and his response to it in terms of music. Recommended for Elementary grades thru Senior High School.

Schubert and His Music. Motion Picture. Sound. 13-1/2 min. Color \$125.00, Black and White \$68.75. Coronet Films, Coronet Bldg., 65 East So Water Street, Chicago 1, Ill.

Schubert's birthplace and the music school he attended are among the scenes which recapture the tempo of early nineteenth century Vienna. Creates a great understanding of Schubert, the mode of expression known as "romanticism" and the part it played in this music. Recommended for Elementary thru Senior High School grades.

Let's Square Dance Series. Six Motion Picture 16mm from Indiana University, Bloomington, Indiana, 1954-55. Ten minutes each, sound black and white \$50.00, color \$100.00.

Teach the square dance language and the basic steps and figures in five well known square dance calls. Titles: "Take a Little Peek," "Split the Ring," "Grapevine Twist," "Texas, Star," "Forward Up Six," "Hoosier Promenade."

Listening to Good Music. One 16mm Motion Picture, Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette, Ill., fourteen minutes, sound black and white, 1955. \$62.00.

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Drum Major and Twirling Workshop

(Continued from page 70)

an order which will be in accordance with your ability. All too frequently, twirlers will try to master movements which are too difficult for their overall ability.

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The End

The Clarinet Corner

(Continued from page 15)

Helpful Hints

1. When you are very sharp and must pull the barrel quite a bit notice how flat the throat tones become. The next time pull only a little from the barrel but also a little from the mouth-piece and joint. This will help to distribute the error a little more evenly throughout the instrument. The use of "rings" in the barrel also helps; the rings take up the space between the barrel and joint easing a bit the throat tone flattening problem.

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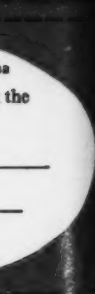
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